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DESCRIPTIV LIST  
OF  
NOVELS AND TALES  
DEALING WITH  
ANCIENT HISTORY.

COMPILED BY  
W: M. GRISWOLD



CAMBRIDGE, MASS:  
W: M. GRISWOLD, PUBLISHER.  
1895.



HISTORICAL READER, THE. [By J. J. ANDERSON: New-York, Clark, 1871.] "The selections are chronologically arranged within the three divisions of "American History," "English, Scottish and French History," and "Miscellaneous." . . . They are well adapted to make the reader not only familiar with the details of a multitude of important events and with the characters of many historical personages, but also with the best productions of English and American historical literature, and a number of writers belonging to other fields and nations. Both as to names and contents, the extracts are well chosen. Not only such English or American historians are represented as Clarendon, Burnet, Hume, Robertson, Ferguson, Gibbon, Mitford, Lingard, Milman, Macaulay, Grote, Merivale, Freeman, Froude, Irving, Bancroft, Prescott, Hildreth, and Motley, but also Milton, Berkeley, Chatham, Goldsmith, Burke, Scott, Southey, Lytton, De Quincey, Thackeray, Dickens, Everett, Story, Greeley; as well as several writers of antiquity—Herodotus, Xenophon, Plutarch, Josephus, Tacitus; and some French—Rollin, Thiers, Lamartine, Michelet. German literature has however only one representative—Niebuhr, and Italian literature, none. The compiler's introductory or explanatory notes and biographical notices are to the point, brief and well-worded." [Nation.]

HISTORY FOR READY REFERENCE, from the best historians, biographers, and specialists: [by J. N. LARNED: In 5 vols.: Springfield, Mass., C. A. Nichols Co., 1894.] The compiler says that—"The entire contents of this work . . . have been carefully culled from some thousands of books—embracing the whole range (in English) of standard historical writing, both general and special; the biography, the institutional and constitutional studies, the social investigations, the archaeological researches, the ecclesiastical and religious discussions, and all other important tributaries to the great and swelling stream of historical knowledge. It has been culled as one might pick choice fruits, careful to choose the perfect and the ripe, where such are found, and careful to keep their flavor unimpaired . . . History as written by those, on one hand, who have depicted its scenes most vividly, and on the other, by those who have searched its facts, weighed its evidences, and pondered its meanings most critically and deeply, is given in their words . . . The whole matter is presented under an arrangement which imparts distinctness to its topics, while showing them in their sequence and in all their large relations, both national and international." The scheme is excellent, and the editorial work has been done admirably. The maps, also, are of great value. But the extremely small type in which the work is printed, and the size and weight of the volumes, will limit its use to such persons as can consult it in the reference department of public libraries. Had the work been published in volumes half as large and four times as numerous it could cordially be recommended as forming a family library of history. It would have been found especially useful where the family included school-children; but in view of the carelessness of young persons in reading, if it suits their convenience, by a bad light, and inattention to the withdrawal of sun-light at the close of the day, its use, even as a dictionary, should be watched carefully.

## NOVELS OF ANCIENT LIFE.

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### · PRAE-HISTORIC.

PICTURES OF HELLAS: (by Peder Mariager: N. Y., Gottsberger, 1888.) The Greek in the soul may be pleasantly fed by reading these stories as they offer a nearly unused and a wholly inspiring point of view. One tale goes bac to the Pelasgian period, the author admitting that little is known of that time, but building upon a single historic fact and the ancient idea of the voice of Fate an impressiv and living tale. The scenes of others ar laid in Athens, on the Aegean Sea, and in Thesaly, and all ar full of color and motion, in the spirit of the time of "the flower'ng of Hellas," whether under the sky, or in the caves of Hymettus, or beneath Athenian porticoes, or in the dwellings of fair Attic maidens (Nation 3

B. C. 1600-1500.

ROMANCE OF A MUMMY, The. (by Theophile Gautier (1811-72): N. Y., Bradburn, 1862; London, Maxwell, 1886.) "The ways of the translators of french novels ar inexplic-

able. They fix on Salammbo, one of the most untranslatable works, and on 'Le Roman de la Momie,' one of the least worth translating. Nothing but Gautier's golden style keeps this story from being as dul as if it had been written by Mr. Ebers, when the admirable prolog is once finished. Now, tho the translator has done his work very wel, the cleverest translator can not make a lively book out of a dul one; and considering how much the author of 'Le Capitaine Fracasse' (No. 624) has left which is not only masterly in manner, but also delightful in matter, we really do not kno why anybody's instinct should hav been so perverse as to pitch upon this mistaken attempt at the learned novel. To be sure, the charm of the prolog would excuse much; but all readers wil not be wise enuf to stop at the end of the prolog." (Athenaeum, 1886.) "The heroin, Tahaser, makes her first appearance as a mummy with a roll of papyrus under her arm containing an account of herself,

## NOVELS OF ANCIENT LIFE.

whence it appears that in her lifetime she was a young woman of rank, fortune and beauty, contemporary with Moses. Her disposition is not in any way unamiable or definitely mischievous, but purely selfish. . . . Smitten with a sudden fancy for a handsome Jew, who is completely indifferent to her, she disappears mysteriously, to the sorrow and consternation of her faithful servants. Altogether, she is a type of female creature which is, unfortunately, to be met nowadays as well as ages ago, and which is here sketched with great skill." (Spectator.) "Mr. Prime says, in his introduction to this charming romance: 'On the background of a story, which is the work of the imagination, the author has presented a series of pictures drawn with a master-hand from the very life; or, if I err in saying from the life, then from that marvellous death which in Egypt preserves all the outlines and all the perfections of ancient life. . . . I commend the work to any one who desires to know how men and women lived in the old Egyptian days. Enuf that the book is the best picture of the Egypt of the Pharaohs that has hitherto been attempted by any one but the learned copyists of the monuments, and as such, romance tho it be, I bespeak for it a thotful perusal.'" (Albion. 5

CAT OF BUBASTES, The (by G: Alfred Henty: Blackie, 1888.) "tells how carelessness killed a cat in Egypt, and the exciting events which involvd not only the boy who did the deed, but his family and household. To most English boys

Mr. Henty's pictures of the wonders of ancient Egypt under Thotmes III. will be as novel as they ar moving. The story, too, from the critical moment of the killing of the sacred cat to the perilous exodus into Asia with which it closes, is very skilfully constructed and full of exciting adventures." (Saturday Review.) "The scene is laid partly on the shores of the Caspian and partly in Egypt, forty years before the Exodus, and there ar many good descriptions of life, amusements and religious observances. The author attempted too much, Lowry, in introducing Moses into one of his chapters, and he gives a very shadoy impression of the Hebrews." (Nation. 10

PILLAR OF FIRE (The) [by Jo. Holt Ingraham (1809-60): N.-Y., Putney & Russell, 1859.] "is a complete history of Moses, related in a series of letters, in which the author has endeavored to giv an elaborate description of the architecture of the Egyptians, their manners and customs in peace and war, as well as a richly colored account of the Israelites while in the Land of Bondage. To giv dramatic interest to the whole, he has assumed the character of a Syrian prince traveling in Egypt, who relates all these circumstances in letters to his mother, the Queen of Tyre." (Ladies' American Mag.) "In no other book, save the Bible, is the true character of the great Hebrew lawgiver so faithfully delineated. All the vicissitudes and incidents of his life ar vividly and agreeably placed before us. We ar brot to regard him as Rameses, the son of Pharaoh's dauter, as a prince of Egypt, as an Egyptian general, as a

leader of the Jews, and as a prophet and philosopher; and we are never allowed to lose sight of his true greatness, even considered as an uninspired man. To our taste, however, those portions of the book which are devoted to the manners and customs, religion, traditions, arts, sciences, mysteries, legends, etc., of both the Egyptians and Hebrews are the most interesting." (*Home Journal*). "The author's method is to paraphrase the brief records of Holy Writ, of the evangelists or the Book of Exodus, into the elaborate detail of a romance. For labor like this, Mr. Ingraham is peculiarly qualified. His 'Lafitte, or the Pirate of the Gulf,' the 'Dancing Feather,' and other novels of the same kind—to the production of which the greater part of his life has been devoted—show his command of all the resources of fiction to a degree hardly excelled by G. W. M. Reynolds, Sylvanus Cobb, Jr., or Ned Buntline. He has used them here with the utmost freedom, and thus so far is his narrative from having the faults of tameness, of lack of incident and ornament, that on the contrary, one who did not know that Moses was his principal character, might be led to suppose himself following the more exciting adventures of a freebooter of the 18th century. Not that the Bible so represents Moses—we all know that it does not; but it is clear that if Mr. Ingraham set himself to work to make the narrative of the Bible as interesting as his own novels, by fringing their few and plain details with the gorgeous coloring of romance, he must be allowed some latitude. . . . A squeamish prejudice may exist in the minds of some people against Mr. Ingraham's choice of subject. We have even

heard persons believing in the inspiration of Scripture say that any uninspired addition to them, on any pretext whatever, is blasphemy; but these objectors do not sufficiently consider that Prof. Ingraham has recently become the Rev. Mr. Ingraham, and is therefore of necessity restricted in the choice of subjects to the department of sacred fiction. That this squeamishness is not shared by any large proportion of the reading Christian world, seems to be proved by the sale of 100,000 copies of his first, and nearly half as many of his second work; its presence in so many Sunday-school libraries, and its unstinted commendation by so many pious pastors and religious newspapers." (*Knickerbocker*. 15

1425.

JOSHUA (by G. (Moritz) Ebers (1837- ): N. Y., Gottsberger, 1890.) "The characters are well-portrayed and are remarkably impressive. The incidents of the slavery in Egypt, the exodus, the battles, the toils and sufferings, are told with a minuteness which brings the wonderful record very near us." (*Godley's*. 20

1350.

RAMESES [by E. Upham: (London, 1824.)] "The ingenious and learned author of this elaborate fiction must surely have had some other object in publishing it than that of being read. The light and versatile admirer of 'the last new novel' would yawn over such a work as this for half an hour, and then lay it down in utter despair. In truth such an attempt to insinuate, under the veil of an amusing story, so much erudition about the mystical mythology, the symbolical rites, and the strange and revolting notions of the most disgusting and the most singular among the nations of antiquity,

could not have been successful even in the more masterly hands of Barthelmy or Hope." (Monthly Rev. 25)

**PRIEST OF THE NILE**, The. [by — ( ) Tinsley: London, 1841.] "A romance founded on the faint records which have preserved the memory of Rameses II. has the great defect of introducing us to characters far removed beyond the range of our sympathies. This evil is not compensated by constructive skill in the formation or development of the plot; the story is needlessly improbable, and the characters but feebly supported. The time is gone by when the interest of a romance could be maintained by private chambers, hidden galleries, trap-doors and long passages which lead to nothing." [Athenaeum. 26]

**KING'S TREASURE HOUSE**, The [by W: Walloth (1856): Gottsberger, 1886.] "is readable, as all sensational stories are, when the incidents are lively and the plot does not drag, but the main situation—the discovery of immense wealth—is not new. . . . The reader who has ideas about the time when the Jews were toiling in bondage, will get a shock when he is presented with a view of the magnificent Rameses intriguering at midnight with a Jewish dancing girl, while his wife and son are lurking with steel and poison to destroy him! Rameses, however, 'comes up' with them by turning the water of the Nile into a subterranean chamber, drowning all his enemies, and so curing his country's ills as it were by hydropathy. His daughter (she of the bulrushes) meanwhile is carrying on a desperate flirtation with a youth, lures him into her tomb, loses the way, and puts out the only torch. The young man,

however, is cold; even father Rameses can not turn his heart, for he loves somebody else." [Boston "Lit. World." 27]

**UARDA** (by G: (Moritz) Ebers (1837): London; — Gottsberger, 1877.) "introduces us to the contemporaries of Moses, and to the great Pharaoh, Rameses II. . . . It is an historical romance of great power. Generally speaking, historical romances, especially when going back to so remote periods, and to scenes so far removed from our experience, fail to engage the reader's interest. But in this instance such is not the case; and the reason is because, in spite of its strange accessories, the circumstances under which the drama is acted resemble those of which we have full experience. In Rameses we have the State, in Amenhotep the Church, in Pentaur the spirit of liberality and progress which is now waging so hard a battle against the two. The description of the miracle, its causes and its results, are painted with a masterly hand, and involuntarily we think of the holy wells of Lourdes and Marpingen. In fact, the whole of 'Uarda' may be regarded as a picture of the present day, thrown back through a reversed telescope on the curtain of long-past centuries. At the same time it affords an admirable picture of ancient Egyptian life." (Examiner. 30)

1200.

**STORY OF THE GOLDEN AGE** (A) (by James Baldwin: Low, 1887.) These "stories retold from Homer form a most attractive volume, such as all boys and girls of imagination will find a store-house of delight. Mr. Baldwin writes with excellent precision and simplicity, judiciously avoiding the snares of archaism." (Sat. Review. 35)

1050-1000.

**THRONE OF DAVID** (The), (by Jo. Holt Ingraham (1809-60): Phila., Evans, 1860.) "is written in a more loose and popular style, and with a much more serious effort at rhetorical splendor than the *Zenobia* of Ware, which aims only at truth, and a severe and chaste beauty of description. . . . It deals with the history of King Saul, the establishment of David on the throne, and the rebellion of Absalom. . . . He to whom truth in history is of secondary importance, can not but be greatly pleased with the gorgeous descriptions which pervade its pages, which are generally finely conceived as efforts of the imagination, just in proportion to the degree in which they must be supposed to deviate from fact." [Century, 1860.] "The central figure is David—prophet, priest and king. It presents David as a shepherd and a poet, in his friendship with Jonathan; in his victory over the Philistines; in the splendor of his regal magnificence; in his flight from Absalom; and in all the scenes of his later life. Absalom in his rebellion, and Solomon in his kingly glory, are leading features of the work. During the period embraced in this work, lived four of the most wonderful men of any age, viz.: David, Saul, Samuel the Prophet, and Solomon the greatest and wisest of men; and to render the subject more interesting, and in order, no doubt, to secure more familiar and vivid expression, the 'Throne of David' is presented to us in the form of letters. . . . Assyria is under the rule of the youthful Belus, who has just come to the inheritance of that vast empire, and it is the wish of his mother that he should seek the hand of an Egyptian princess. . . . Ar-

baces, the ambassador, departs with a magnificent retinue, and his letters to the king contain a minute description of the habits and customs of the Israelites, the power of their king, and the wealth of their nation; but the chief interest is in the rebellion of Absalom. No allusion to Nineveh appears in the sacred traditional records of the Jews until about 200 years after the conquest of the Promised Land, yet the splendor, power, and wide dominion of the Assyrian Empire, were not unknown to them." [Reader, 1866, noticing the London edition pub. by Virtue. 40

**ADVENTURES OF CAPTAIN MAGO**, The. [by Léon Cahun: Scribner, 1876.] "For Verne's combination of magic and modern science we have here some moldy erudition, and altho a factitious interest is added by the ingenious introduction of Homer and King David and the Queen of Sheba, these distinguished persons belie their reputation as much as if a medium had summoned them to a half-lit bac-parlor in a side street. The book contains an imaginary account of the journey of some Phœnician sailors along the shores of Western Europe to England and beyond, and around the coast of Africa. . . . The talk of all the characters is about as easy and life-like as inscriptions on monuments; and altho there may be authority for every one of the author's statements, there is no authority in any known tongue for such heavy drafts on the reader's patience." [Nation. 41

**FAIR TO LOOK UPON** [by M. Belle Freeley: Chicago. Morrill, 1892.] "consists of a series of graphic sketches of the historic women of

the Old Testament from Eve to Ruth, including Hagar, Rachel, and Bathsheba. It makes light of common beliefs and shatters many idols. It is doubtful whether it is wise to shake a child's belief in Fairyland or rudely to upset the conceptions of romance entertained by older children. Something sentimental should still be left, but this writer ruthlessly tears away the veil and with keen analysis and searching sarcasm demolishes the treasured fancies of our youth." [Belford's Mag. 44

1000.

SON OF A PROPHET (The), (by G: Anson Jackson: Houghton, 1893.) "Ben Hur," "Hypatia," and two or three other famous books are marvels of what can be done with Biblical times made into stories. Ebers has done equally remarkable novels, taking those far-off times and bringing them to us replete with a life and action wholly sympathetic with our own. In "The Son of a Prophet," Mr. Jackson has accomplished a great deal. The story of Eleazer is a vivid picture of the times of Solomon. The author, in his preface, is very modest, without good cause; for his book, confessedly written with a purpose, is a performance with which he may well be pleased. He has shown us a soul reaching out, wistful and yearning with the wistfulness and yearning of all that, ancient or modern, and grasping ages yet to be, in infinite sympathy and hope. (Peterson's. 45

918-897.

PRICE OF PEACE, The [by A. W. Ackerman: Chicago, McClurg, 1894.] "is a story of the times of King Ahab. The scene is laid in the

northern part of Palestine, in a narrow stretch of country broken by many rounded hills and sharp ravines. In the early years of Israel's occupation, this region was settled by the tribe of Zebulun, and it is with one of this tribe, Micaiah, that the story deals. Its author was attracted to Micaiah by one of Canon Liddon's sermons, and the study of the prophet's life proved so stimulating that for years an impression haunted his mind that some one might make of so fascinating a character, the hero of a story, and finally he resolved to do it himself. The times described here are stirring, and the human passions depicted are many and various. Micaiah's influence on his day and generation, and his development by force of the circumstances which surround him are well brought out and teach many valuable lessons. The action in the book carries the reader along almost in spite of himself, though it can not be said that a Biblical subject is a promising one for a modern novel. [Critic. 47

800-700.

SARCHEDON (by G: J: Whyte Melville (1821-78): Chapman, 1871.) "There is some freshness in a narrative which, for the first time, colors the mighty forms of Assyrian and Egyptian kings with the hues of life, and inspires the archaic figures of the priests of Baal and the warriors of Ashur with the passions and aspirations which are confined to no age or country. The age, too, is susceptible of poetic treatment. The desert and the palace, the marvelous culture subsisting side by side with the most primitive simplicity, and separated in the East by no impassible gulf of difference in language or manners, as in the complex individ-

ualities of Western civilization,—hav always afforded an attractiv field for imaginativ writers, who hav preferred the contemplation of man in his abstract grandeur to the observation of his increasing success in the attainment of artificial mediocrity Our author has availed himself thoroly of these opportunities, and in Assarac, the enunch-priest, with his torturing passions and vast ambitions; in the old lion-monarch, Ninus; in the proud Semiramis, and Sadoe, whose patient dignity is upheld in shame and suffering by the consciousness of his purer faith—we hav portraits of such life-like truth and beauty as to rivet all our sympathy and attention." (Athenae. 50

**AZETH THE EGYPTIAN** (by Eliza Lynn (Linton): Newby, 1847.) "Sethos, the priest-king of Memphis, had, by the severity of his laws, excited his nobles and troops to revolt and join the standard of the invading Assyrian Sennacherib. The king's dauter Nitokris; her lover Psammetichus, afterwards the powerful ruler of Egypt; Amasis, the hi-priest of Amun; Lysinoe, the Arab maiden whom he loves; Chebron, the scribe, embalmer and distiller of secret poisons; Tathlyt, the hideous dwarf; the beautiful dancing-girls Isenofra, Berenice and Eirenear, form, with Azeth, the principal personages. All ar marked by a certain individuality of character, and the situations ar forcibly and freely drawn. Azeth himself, however, has little connection with the chances and changes which influence the other actors in the story, with the exception of the hi-priest Amasis. The mission of Azeth is religious: it is the difficult and earnest struggle of one who seeks the knowledge of the true God, with the

temptations of the world and his own spiritual weakness." [Exam. 55

716-672.

**NUMA POMPILIUS**, by De Florian: Boston, Ticknor, 1850. 57

As collateral reading: **THE STORY OF ROME** [by Arthur Gilman, (1837- ): Putnam, 1885.] "The traditions ar here cleverly presented, but we can not say as much for the history which accompanies them. We ar at a loss to determin what vue of early Roman history the author adopts. It is not Livius, it is not Niebuhr, it is not Mommsen; and we ar sorry to be forced to the conclusion that the boy or girl who is charmed by these admirably told tales wil get from the book, as a whole a notion of Roman history which he wil hav to unlearn." [Nation. 58

**NUMA POMPILIUS**, by Florian: Boston, Ticknor, 1850. 57

**SEVEN KINGS OF THE SEVEN HILLS**, The, [by —( ) Laing: Phil'a, Porter, 1872.] "Is a very attractiv and wel-told rendering of the fables of early Roman history. Everybody needs to kno these stories, and this book wil serv a good end in introducing them. Only while everybody ot to kno them, they ot at the same time to kno they ar fables, and for this reason we do not like the preface of the book. It lays claim to a merit it has not, and, we wil ad, is none the worse for not having,—that is, scholarship. It is absurd to refer to 'the best writers upon ancient history—Pliny, Plutarch, Dionysius, Livy, Niebuhr' and worse than absurd for the author to assure her readers that 'no fiction has been called in to assist their interest,' and that 'their record is borne out by history. [Nation. 59



**MASTER OF THE MAGICIANS** (The) (by E. S. (Phelps) and Herbert D. Ward: Houghton, 1890.) is "a short part of the Book of Daniel, namely, how Daniel told Nebuchadnezzar his dream, and was made governor of the province of Babylonia, and how Nebuchadnezzar went mad and ate grass. They call him Nebuchadrezzar, which gives their work an intellectual appearance. There is a little love-story mixed in it, about a Jewish girl and Arioch, the captain of the King's guard, and a good deal about the Queen, Amytis, who loved both Daniel and Arioch, and persecuted the Jewish girl, and fell over the balusters of the hanging gardens. The passages we dislike least are where it was so hot that birds sank in their stifling flight, and fell boiling on the bricks,' and where Daniel, riding across the desert, 'made tremendous time, to which he gave no check until the outlines of the caravan to Damascus met his fixed and sunken eye. Then the saint halted miffily, drew his horse upon the haunches with a soldier's muscle (it must have looked very odd), and fell into a slow and thoughtful pace.'" (Saturday Review.) "The authors have not exhausted their power and patience in the delineation of these mighty people. The most insignificant has some touch of individuality, and every scene and situation is described clearly, naturally and with wonderful simplicity, too, considering the temptations to pedantry. They nowhere appear as critics of the Babylonian or as apologists; they are impersonal observers of life going with barbaric, sensuous magnificence and black with shame. They are free alike from prudery and grossness, and out of the fulness of knowledge illumined by imagination,

have written a story which for an hour or two plunges the reader into the heart of a dim and almost fabulous antiquity" (Nation 60

550-500.

**ZOROASTER** (by Fr. Marion Crawford: Macmillan, 1880.) "is a story of love, jealousy, war and occultism. Ancient as is the period of action, it has all the life and vigor of a story of to-day, and the reader can not but thrill at the description of the hand-to-hand combat between the great king and his captain, or at Zoroaster's splendid domination over the crowd of half-mad priests or the terrible ending, redeemed from mere horror by the dauntlessness of the victims. The book is filled with the spirit of that ancient time—its fierce ambition, its cruelty, its magnanimity and the splendor of the court of the great king; the hot, turbulent spirit of an empire which blazed into glory and burnt itself to ashes centuries ago. 65

**HANDWRITING ON THE WALL** (The) (by Edwin Atherstone (1778-1872): Bentley, 1857.) "With the solemnity of a Druid who has fixed his eye upon the mistletoe, or of a poet who has fixed his upon the laurel, our author puts on his singing robes to write a novel on Belshazzar! Sometimes perhaps the reader smiles irreverently at the inverted style, and elevates his eyebrows over the solemn English slang put into the mouth of 'the demon king.' 'Who is the audacious old fool?' he demanded of the officers who had brought in the Jew; 'is he one of those whom I this day sentenced to be burned on the morrow?' Nevertheless, there is energy of conception, there is aspiration in the book, there is a high standard of excellence striven after, and sometimes even

attained. We close the story in no temper of ridicule, with much respect for the intention, some also for the achievement of its author." (Examiner. -70)

OLYMPIA (par L. Saglier: Paris, 1854.) "is intended to illustrate female life among the Greeks. Olympia is a Spartan, who is painted in the three-fold character of a young girl, a wife and a mother. We first encounter her participating in the games of the gymnasium, with her girl companions; we next find her accepting a husband from the hands of her father, altho she was in love with somebody else; and then we see her, as the wife, rejecting a base proposal of her husband, and yet as the mother disclosing to the State a conspiracy in which her only son was implicated. The object of the author, in this two-fold dilemma, is to sho the despotism of the idea of the State, and at the same time to depict the sentiment of the true woman trampling over the law as presented in the proposition of her husband. The work is written with facility and elegance, but the details ar not always of the most edifying kind." (Putnam's. 75)

570-527.

DAUGHTER OF AN EGYPTIAN KING (The) (by G. (Moritz) Ebers (1837-): 1864; Lippincott, 1871) "aims, like Uhlemann's 'Vor 3,000 Jahren,' at a popular representation of life and manners, not only in Egypt, but also in Babylonia, Persia and Greece. . . . The historical portraits of Amasis, Psammetichus, Croesus, Camby- ses, Polykrates, the two Smerdes, Pythagoras, and a host of other men whose names have been handed down to us throu often more than questionable sources, ar about as lifelike

as the romanticism displayed by those princesses of prehistoric time who hav sprung from Mr. Ebers' head." [Reader.] "The legend of Nitetis which Herodotus has preserved in three distinct forms in his 'Thalia,' is wröb by Mr. Ebers into a hily dramatic story, throu the skilful combination of various versions. The dauter of Amasis, having been demanded by Cambyases in marriage, he palmed off as his own Nitetis, the dauter of his predecessor, whose throne he had usurped. The fair princess won the heart of the stern and fitful Persian, but just as he was about to consummate the marriage his jealousy was excited against his brother, and in a rage he sentenced Nitetis to be dragged throu the streets of Babylon and buried alive. Before the sentence was executed, Cambyases became aware of his mistake—but too late, for Nitetis had already swallowed a deadly cosmetic. After her death, the king learned of the trick that had been played upon him, and turned his grief to revenge upon the faithless Egyptian king. But the story is only a screen on which to paint the manners and customs of the Egyptians and the Persians." [Nation.] This was "we believe, the first of Professor Ebers' Egyptian romances. It is at any rate, the worst. 'The Sisters,' is but half as long, and 'Uarda' is not half as prolix. . . . Not only is the erudition so clumsily managed as to suggest Bulwer's (which was said to hav been furnished him by less distinguished but better-informed students, by the way), but the story is of the old-fashioned, long-winded intricacy, and full of the transparent devices of the yello-covered historical novel a grade belo Harrison Ainsworth's. [Nation.]

, SAME ("An Egyptian Princess"), Gottsberger, 1880. 80

PAUSANIAS THE SPARTAN (by baron Lytton (1805-73): Routledge, 1876) "opens at Byzantium, when after the capture of that city, Pausanias, the son of Cleombrotus, was lying in the harbor at the head of the Greek fleet. . . The escape of the Persian prisoners with the connivance of Pausanias, the mutiny of the Ionians, and the despatch to Sparta of two envoys, the one to urge the recall of Pausanias, the other to plead his cause, and the consequent deliberations of the Ephors—such are almost the only incidents of the work. Cleonice figures in a few chapters. . . Very probably the historical novel is an altogether impracticable form of art, but it may safely be asserted that of all historical novels those of which the scene is laid in ancient Greece are the most certainly predestined to failure. There is no other theme so overlaid with unreality as "the ancient Greeks." The enormous weight of tradition, the mass of conventions which have gathered round everything classical, and the recollections of schoolboy days make it well-nigh impossible for a novelist to treat such a subject naturally. And Lord Lytton has treated it most unnaturally." [Athenaeum. 85

THREE GREEK CHILDREN [by Alfred J. Church (1829- ): London, Seeley, 1888] is an ingenious and charming book. There never were such children for stories as Hipponax, Gorgo and Rhodium, or such obliging story-tellers as their parents, their Spartan nurse, and the others who contribute to their amusement. Some of their stories come from Homeric sources, others refer to historic events, such as the Persian invasion,

the glorious days of Marathon and Salamis, the destruction of Plataea by the Spartans—and these are recited with the persuasive art of actual survivors of those stirring times." [Saturday Review. 87

APHRODITE: (by Ernst Eckstein (1845- ): N. Y., Gottsberger, 1886) "contains an unusual amount of romantic interest, as well as scholarly information. Erudition is not indeed the quality chiefly to commend in a novel; but in this case it appears only in the externals and accessories, which are picturesque and judiciously supplied. . . The story is in itself pretty. The love of the young sculptor from Mylasa for the beautiful Cydippe, daughter of the archon of Miletus, is painted as freshly as if it had all come about yesterday, instead of five centuries before Christ. The scenery on the coast of Asia Minor, the streets and interiors of Miletus, the floral festival of Aphrodite, with the peculiar ceremony of the flight of sacred doves, thrown aloft by the three fairest maidens of the city, are brilliantly sketched with a graphic and free stroke." (Saturday Review. 90

477-429.

LIFE AND TRAVELS OF HERODOTUS (by J. A. Talboys Wheeler: Harper, 1856.) "We have seldom met a work blending so much instruction and amusement. The imaginary biography, including the travels of the hero, is as full of interest as a romance, while the manners, literature, arts and social condition of the Greeks, Egyptians, Persians, Babylonians and Hebrews, are delineated with wonderful accuracy. The sacred and the profane history of the world are connected, and the times of Pericles and Nehemiah are

brot vividly before the reader." (National Mag. 95

As collateral reading:—

**BOYS AND GIRLS' HERODOTUS, THE** [by J. S. White: Putnam, 1884.] "is handsomely illustrated, and the print so large and clear that no one need fear that it will foster a tendency to near-sightedness. . . . The book really contains those parts of Herodotus which a judicious parent would like to have his children acquainted with. [Nation. 97

**QUESTION, A.** [by G. [Moritz] Ebers: N.-Y., Gottsberger, 1881.] "Around the young girl and youth of the picture are grouped the families of two Greek brothers, with their servants and slaves, a conjurer with trained hens for the comic element, and a priest of Aphrodite. There is little plot. The son of one brother loves the daughter of the other, and while respective fathers are seeking other matches for them, the young people meet at the fountain, the "question" is asked and answered, and the parents acquiesce." [Nation. 99

**PHILOTHEA** (by Lydia Maria [Francis] Child. (1802-80): Boston, Otis. 1836.) "Lockhart laid the action of 'Valerius' in a period of Roman history when the confusion of manners and customs incident to the decline of the empire left him a wide field in which to display his learning and ingenuity in giving vraisemblance to his story. Bulwer took the customs of a buried city and an extinct people when he seized upon a few characters whose names only had survived their existence, and made them speak and act as he listed in the streets of Pompeii. But Mrs. Child, in essaying to paint Athens in the time of Perikles, and filling her canvas with figures which are among those most strongly

drawn by history, has aimed at giving new vitality to associations which custom has lifted, as it were, beyond the reach of the romance writer, and hedged in with a blaze of glory to which Fancy can hope to add no new lustre: she has, in a word, attempted that which makes the schoolboy and the sage equally the arbiters of her success. . . . She has painted an Athenian 'interior' with singular happiness and effect. The scene during and subsequent to the banquet at Aspasia's lodgings, where Plato, Alkibiades, and other distinguished men of the time are assembled, is the most finished thing of the kind which we can recall." (Amer. Monthly. 100

**PERICLES** [by Catherine F. Cornwallis (1786-1858): London, 1846.] "The slight thread of fiction which gives unity to this work is too unimportant to require comment. The author's object is to develop a new view of the course of policy pursued by Perikles during his brilliant administration, and to vindicate his character from some of the imputations that rest both on his public career and his private life. She endeavors to represent his connection with Aspasia as a virtuous attachment—his friendship for Anaxagoras as a proof of philosophy rather than scepticism—and the war against Megara as a measure sanctioned by policy and justice." [Athenaeum.] "It was highly praised by classical students for its truthful representations of old-world life." [Examiner. 104

**AMYMONE** (by Eliza Lynn [Linton]: Bentley, 1848.) "The most prominent figure in a book descriptive of the 'days of Perikles' could hardly fail to be Aspasia. Indeed, Amy-mone is but the foil to show the wife

of Perikles. . . . Amymone is depicted with great fervor of thot and diction. She is too magnificent in her crimes for anything like a shabby contempt, tho conscience makes a miserable sleep-walker of her. But we doubt if the Aspasia can be fairly called a successful delineation. She is rather such a woman as might hav existed in any age, with virtues superior to its prejudices, than the woman, who, to be what Aspasia was, must also to some extent hav warranted the slander of her enemies. The term 'courtezan' is a modern one not strictly applicable, and is a prejudgment of the question. The women of Greece wer reared in almost as inspid a seclusion as the Turkish women, and thot as little of, so that if any one of them, even by a far nobler impulse than the love of pleasure or notoriety, was led to burst the trammels of her education and procure one for herself, she was thrown almost inevitably into a state of life which, tho not legitimate then any more than now, yet included so much more that can not now be associated with it, and enabled her to sho qualities so dignified as wel as delightful, that she would be comparatively a privileged person among the most virtuous. Such the real Aspasia seems to hav been in an eminent degree. In these volumes she is little else than a finely-drawn abstraction of the noblest forms of intellect and character which can be conceived to belong to woman." [Examiner.

105

ASPASIA: (by Robert Hamerling (1830-89): 1878, Gottsberger, 1882.) "This romance attempts to reproduce Athenian life in a picture historically accurate and faithful, the central figures in which ar Perikles

and Aspasia, with Sokrates, Sophokles, Pheldias, Hipponikos, Euripides, Alkibiades, Anaxagoras, Protagoras and other celebrated personages standing about. The relation between Perikles and Aspasia is the dominant theme; . . . it is handled in an elevated and refined manner, tho Aspasia is frankly denominated a courtezan, and the story is sensuous in form and coloring. Its archaeological detail is full and scholarly, and as an Athenian picture, social, political and intellectual, it has merits. . . . It is, however, unjust to Aspasia. The popular tradition which puts this celebrated woman into the category of courtezans is a severe misjudgment. There is no good evidence to prove that before her union with Perikles she was a 'poroboskos' nor that after his death her relations with other men wer loose. Doubtless she was a free-thinker and so far as she was concerned, held that if circumstances compelled, there was a hier law than that of formal marriage; but there is little doubt that she was a pure and hi-minded woman, and truly the wife of Perikles in all but the name. When he took her to his home he was already legally divorced from his former wife, who afterwards married; and it was only the law forbidding an Athenian to marry a foreigner which prevented his making her his wife in name as wel as in fact. Their relations wer morganatic. We do not understand that the opinion of their day put her even among 'hetairai,' a class of women in Greece whom we commonly fail to understand because there is no modern parallel. A parallel to Aspasia it would be easy to name." (Boston "Literary World.") "Landon had done for Aspasia the

best which fiction could do. His Aspasia is not merely a beautiful woman, whose beauty ensnared Perikles; she is the brilliant and accomplished woman who held Perikles as much by her intellect as by her liveliness. Hamerling's 'Aspasia,' on the contrary, is not only a mere beauty, but frequently an uninteresting beauty, both Perikles and Aspasia figuring in the book as little more than lovers—and not even constant lovers." (Critic. 110

450.

KING OF TYRE (A) (by Ja. Meeker Ludlow (1841- ): Harper, 1891). "A tale of the times of Ezra and Nehemiah is not a description which promises a very lively story; yet 'A King of Tyre' is full—too full—of 'go' from beginning to end. King Hiram is on the point of being burned alive as a sacrifice to Baal, when he escapes by a trap-door and a passage under the fiery furnace itself. Flying from his enemies by night, he runs headlong into the crater of a volcano, which he does not see until he tumbles into it. He goes up a sewer. where his experiences are far from pleasant. He cuts throats, flirts, crawls, climbs, swims for his life, and does everything which he can do to qualify himself as a hero for one of the works of Baron Munchausen or Jules Verne. The author represents Nehemiah as a cruel bigot, and Ezra as an old fanatic. Malachi, it seems, was more inclined to go with the times. What may be termed the stage-properties of the book are good of their kind, and the piece is 'well put on.' It may be that it is rather more of a pantomime than its author intended, here and there, indeed, it almost approaches the borders of a screaming

farce; but it bears something of the character of the old 'mystery-play.' The nationality of the author may be inferred when we say that he tells us that 'the Greeks whipped the Phoenicians in naval battles.' (Saturday Review. 113

431-404.

CHARMIONE (by E. A. Leatham, London: Bradbury, 1858, Simpkin, 1864.) "Charmione was a daughter of Critias, beloved of the son of Perikles, friend of the daughter of Nikisa; the book is a tale of Athens and the Thirty Tyrants, Alkibiades, Thrasybulos, Sophokles, Plato, the feast of the Dionysia, and as many things as the author, who is a good scholar, can contrive to tell of the life of ancient Greece. To-day and yesterday are oddly blended in the book, which, tho it tastes of the dictionary, is not so much the novel of an antiquarian as Charicles." (Examiner.) "The author has chosen the briskest epoch in the story of Greece, and leads us once more to the glorious age of Perikles. He has spared no pains in mastering the spirit of the period, and he has brot to his task a mind deeply imbued with the lore of Greece, and capable, from its artistic and poetic instincts, of reepeopleing for us the past, and familiarizing us with Sokrates and Plato. It seems a bold venture to make, when one considers it—this choosing the grandest handful of men ever congregated on one spot, and five-and-twenty centuries after their death, shoing us, as in a glass, what manner of men they were—how they lived, and moved, and loved and spake, and made war. And yet, this is precisely what Mr. Leatham has attempted to do; and we rejoice to see that his scholarship and research, as well as his

combining and creative faculties, have been appreciated." (Reader. 115)

**ATHENIAN LETTERS:** (by the Earl of Hardwicke, et al.; London, 1741-3, 4v., 8vo; (2d.) 1781, 1v., 4to; (3d.) Dublin, 1789?; (4th.) London, Cadell, 1810, 2v., 4to.) "The perception of a want has given birth to those forms of historical fiction, in which fancy permits itself no independent flight, but assumes the humbler office of vivifying and adorning undisputed facts. This is best done by the introduction of some imaginary traveler or envoy, who shall visit the scene of the story, and report his conversations, journeyings, and experiences. He may be introduced into the heart of Athenian or Roman society at some strongly marked historical epoch, and may easily be so transferred from group to group, and from place to place, as to take successive cognizance of every department of intellectual, political and social life, and to hear the narrative of previous events from those who participated in them, or are most familiar with their scenes or their memorials. One of the earliest and most successful works of this class is the "Athenian Letters"—the imaginary correspondence of an agent of the King of Persia, resident at Athens during the Peloponnesian war. The time (the age of Perikles, the culminating era of the Athenian intellect and one of the most eventful periods in Grecian history) was most happily chosen; and the Persian agent and correspondent from his country are introduced into every circle and community from which light can be cast upon the history, culture, and manners of the age, while well-contrived episodes supply the leading facts and features

of earlier times, and the constant comparison of Grecian with Oriental institutions and customs brings out into the clearest light many traits which mere narrative would leave in obscurity. The style of the work is inadequate to its merit in point of ingenuity and learning. (A. P. Peabody in "North Am. Review. 120

350-300.

**TRAVELS OF ANACHARSIS, THE SCYTHIAN** (by J. Jacques Barthelemy (1716-95): London, 1816-18, 8v., 1818, 6v. (abridged) 1798, 8vo, 539 pp.) "In the judgment of every candid critic, Barthelemy surpassed this model, and so to have surpassed, in a work which cost him 30 years' toil, the mere classical sport of a knot of students. His Anacharsis, as a compend of Greek history, stands in our opinion unrivaled, and we can point to few works in any language which can bear comparison with it for uniform dignity and beauty of style, and for the attractive interest shed over the most abstruse speculations and the driest details." (A.P. Peabody in "N.A. Review." 125

**MASTER OF TANAGRA**, The (by Ernst von Wildenbruch (1845-): London, Grevel, 1886.) "The charming Tanagra figurines evidently inspired this dramatic and poetical story. It is the story of Myrtoleas, the pupil of Praxiteles, who won success only when he took for his model the beautiful Hellanodike, the woman who followed him to Athens from her Boeotian home, and nearly fell a victim to Athenian vice in her innocence and her love for him. It is extremely dramatic, and the description of the orgy in which Phryne takes part goes to the very verge of propriety. The translation

is spirited and the language good and varied." (Nation. 127

OLD LOVE AND THE NEW, The (by Sir E: Creasy; Bentley, 1870.) "There is snuf scholarly as wel as literary skil shown in this novel to deserv some notice, even if not an entirely valuable one. The author has not produced—what would be a truly valuable production—a work as accurate and instructiv as 'Charicles,' but less credulous as to the New Comedy's revelations of Athenian society, less full of wearisome antiquarian details, and, above all, rather livelier reading. What he has produced is this: a novel decidedly above rather than belo the average, in the ability shewn by the story, the style, and the character-drawing—in which, if the actors ar not very like Athenians, they ar fairly like men and women. There is real art and pathos in the gradual loering, as wel as hardening, of the heroin's character in her Pontic campaign, which leaves her capable of the base action which brings on the catastrophe, and in Diphillo's old Adam of the pimp and pirate, transfigured by his almost knightly loyalty to Atalanta. . . . It is creditable to Sir Edward's personal character that he has consistently pursued the object of making his book very proper reading for boys and girls; it is perhaps no less creditable to his historical insight that this resolv has not spoilt the fidelity of his picture of Athenian society." (Academy. 130

CHARICLES; (by W: Adolph Becker: 1838, Parker, 1844.) The hero is a youth of no definit traits of character, and the plot is laid among "people whom nobody knoes"; nor ar we introduced to a single real

or imaginary personage of any consideration in literature, philosophy, or political life. Indeed, the scene is laid at the period, so barren alike of genius and of virtue, which succeeded the battle of Chaironeia. There is indeed a lovely female figure led two or three times across the stage, and finally in youthful widowhood married to the hero; but her story is so awkwardly got up, and the passion for her sits so ungracefully on the insipid bridegroom, as to authorize the suspicion that she was invented only to furnish opportunity for the description of a wedding. We could hav wished to see more of the beautiful Cleobule, and would at the same time hav gladly missed from a tale specially designed for the instruction of ingenious youth the adventure of Charicles with the Corinthian harlot, however true it may be to the prevalent style of manners and morals in that metropolis of luxury and lust. The excursus appended to this volume ar full and explicit on most of the subjects to which they relate; but we could dispense with that on the Hetairai. [North Am. Review 135

APELLES by H: Greenough, Boston, 1860.) 140

287.

BOYS AND GIRLS' PLUTARCH, The [ed. J: S. White: Putnam, 1883] "is in all respects better conceived and executed than the 'Young Folks' Plutarch.' In the first place it preservs Plutarch's language, as far as practicable, using Clough's improvement upon Dryden's version. In the next place, it omits some of the lines, and from others it takes only the most striking or famous passages, as the description



of Archimedes' engines. These selections have been made with good judgment. Then there is an abundance of illustrations, all useful and interesting. There are maps, as in Miss Kaufman's edition, and, as there was not in hers, a chronological table full and clear; finally, a pronouncing index of names." [Nation. 143

247-183.

**SALAMMBO** (by Gustave Flaubert (1821-80): Paris, 1863; London, Saxton, 1885; Vizetelly, 1886; Chicago, Sergel, 1890; N. Y., Lovell, 1891.) "The scene opens with a banquet to the mercenaries in the gardens of Hamilcar's palace. . . . In the course of the festivities, Salammbo, daughter of Hamilcar and sister of Hannibal, makes an effective entry, and the Gaul is seized with a violent attachment to her. . . . Soon after the feast, the revolt of the mercenaries takes place, and as one of the exploits of the war, Matho, attended by a Greek named Spendius, penetrates into Carthage, and steals from the temple of Tanit the sacred veil, called the Zaimph. . . . Then Hamilcar returns, and is entrusted with the command; but, though his abilities are transcendent, he cannot bear up against the fatality of the missing Zaimph. The eunuch-priests of Tanit persuade Salammbo that she can save her country. It is known that the veil is in the tent of Matho, and if Salammbo will go thither and fetch it, Carthage may again be prosperous. But she is not to flinch from the consequences of her intrusion,—she is not to resist, not to cry for aid. She goes,—and it may be easily surmised what occurs; but she brings off the 'Zaimph,'

and the victory sets in on the side of the Carthaginians. When we mention that besides the opening picture of the banquet, there are minute and highly-colored accounts of Hanno's defeat, of Hamilcar's assumption of power, of Matho's exploit, of Salammbo's resolve, of its execution, of the extermination of the mercenaries, and the tortures inflicted on the captives; and when we say that all these scenes are treated on the principle that as there is no reticence in nature there should be none in art, the reader may imagine what a prodigious entertainment is provided for his amusement." (Parthenon. 145

**YOUNG CARTHAGINIAN** (The) (by G. Alfred Henty (1832- ): Blackie, 1886) "is a serious and artistic example of historical fiction. The effect of an interesting story, well constructed and vividly told, is enhanced by the picturesque quality of the scenic background, with its many realistic touches and good local color. Mr. Henty tells us that in his schooldays the boys sympathized with the Carthaginians. There can be no doubt that the boys of to-day will become strong supporters of Malchus, the cousin of Hannibal, whose fortunes in Spain and Italy form the subject of Mr. Henty's story. The historic battles are fought again with wonderful spirit, and are scarcely less attractive than the personal adventures of a hero; all of which, however startling and unexpected, are developed in the most natural manner conceivable. From first to last nothing stays the interest of the narrative. It bears us along as on a stream whose current varies in direction, but never loses its force." (Saturday Review. 150

164.

**SISTERS, THE:** (by G: (Moritz) Ebers (1837- ): Gottsberger; 1880.) The scene is laid in Memphis under Ptolemy Philometor when the growing Roman power was beginning to be felt in Egypt. Freed from the necessity of frequent explanations the story flows with great smoothness. The sisters are daughters of a noble family, living in the temple of Serapis, under the guardianship of a recluse, Serapion; their parents, through the plot of the king's favorite, have been banished to the mines. The action of the story is divided between the plots of Eulaios; the ambitious efforts of Philometor's brother to gain possession of Upper and Lower Egypt; the coquetry of Cleopatra, and the love of the Roman Scipio and his Greek friend for the two sisters, who are restored to their property by the aid of their lovers. (Nation. 155

100.

**HELON'S PILGRIMAGE TO JERUSALEM:** [by [Gerhard] F: [Abraham] Strauss; London, 1824., Boston, 1825.] "The object of this book is to illustrate Jewish antiquities, by a representation of the customs, manners, religious observance, etc., of the Jewish nation. The plan is to connect this representation with the fortunes and adventures of a few persons. . . . In the present case, on the other hand, the novel has been the secondary object and the illustration of Judaism the principal; for although we have a hero and heroine compounded of the usual ingredients; a murder, a trial, a slander, etc., to make out the plot, yet it is clear that, in the opinion of the author, the story is merely the

string of his pearls, valuable only as it brings them together and the more completely covered by the glittering treasures, the better. . . . He has chosen for the period of his story that in which the Jewish people were suffered, for the last time, to enjoy, in independence and security, their religion, and political institutions. This period existed immediately after the successful resistance by the family of the Maccabees to the tyrannical sway of the king of Syria, and whilst John Hyrcanus, one of the family, exercised the double office of prince and high priest. The hero is a Jew of Egypt, dwelling and educated in Alexandria; who has been deeply imbued with the schemes of philosophy of the day; has tried them all, but finds nothing to satisfy him till he returns to the law and the observances of his fathers," [U. S. Lit. Gazette. 158

75-50.

**FAWN OF SERTORIUS (THE)** (Longman, 1846.) "This review of the public history of the age, 'the most eventful era in the annals of mankind,' yet which 'has no history,' is deep-thoughted and suggestive. The incidents of the story are simple in the extreme. It opens with the Spanish sibyl about to sacrifice a fawn to Destiny. The fawn is relieved by the deity to be her messenger to Sertorius. He is found by a peasant, and presented to the Roman general returning in triumph to his headquarters at Osca. He becomes attached; is scared away at times; but still returns, and always at some critical moment. Events arise out of the contact and collision of Sertorius with the allied Spanish princes and their people; with the proconsular

leaders sent against him by Rome; with his quaestor; and with discontented patricians. The accountable and the unaccountable are blended with a master hand. Part of the events originate from the dispositions and efforts of the actors; part, we know not how. The intervention of superhuman causes is not asserted. The mind is left in doubt, in respect to many incidents, as to whether they cause or merely accompany the catastrophe. The imagination is tempted, not told, to infer the supernatural. It is in this effortless fulness with which the characters of the uncomplicated story are presented, that its principal charm consists. The gentle, disciplined grandeur of Sertorius' character; the glossy darkness of the atheist priest; the ambitious imbecility of Repenna;—the moral strength and physical, perhaps even intellectual, weakness of Orcilis;—the deep sentiment of Vergilia;—the irregular energy of Myrtilis;—the corrupted energy of Manlius;—the commonplace grandeur of Pompeius;—all are conceived and delineated with a powerful yet delicate and discriminating hand." (Examiner. 160

**PRUSIAS** (by Ernst Eckstein (1845- ) N.-Y., Gottsberger, 1884.) It is difficult to make out upon what theory of novel-writing are produced such stories as this. Certainly not upon any supposition that pleasure is to be derived from them, for a more hard and brutal story could not be imagined. Nor can instruction be their object, for, though the present book deals with an incident so significant, and in a way, so heroic as the revolt of the gladiators, the writer declares frankly that

his hero and principal personages are all fictitious, and that the facts even have been altered to suit his story. The notes are very curious, presuming that a person capable of being interested in so elaborate and artificial a story does not know the value of classical allusion. (Nation. 165

**TWO THOUSAND YEARS AGO:** (by Alfred J. Church: Blackie, 1885.) The Roman boy in the story is a kinsman of the great Marius, and a protégé of Cicero, who procures him a military appointment. On his way to Sicily, Lucius is taken prisoner by Spartacus; but is released along with another captive, a beautiful and wealthy Greek maiden named Philarete. After many adventures by sea and land and a long separation, Lucius at last marries Philarete, and settles down to riches and happiness. The local color is obtained from Cicero, Xenophon, etc., but the archaeology is so managed that notes are unnecessary. (Athenaeum. 170

**ROMAN TRAITOR (THE)** (by H: W: Herbert (1807-58): Peterson, 1853.) "is a spirit-stirring tale, wherein the character and the fate of Catilina are painted by a master's hand. Were not its brilliant qualities widely recognized, we should certainly dwell upon them at length; for, if there be some want of delicacy in one or two of the scenes, there could not be more of vigor and truthfulness in the general conduct of the story. It is in fact a work of very high power." (Albion. 175

50-25.

**HEBREW TALES** (by Herman Hurwitz, N. Y., Spalding & Shepard, 1847.) Tales from the Talmud, Midrashim, etc. 180

**HEROD THE GREAT**, by W: M.

Willett, Phil'a., Lindsay, 1859. 185

**CAECILIA METELLA** (by Emily Julia Black: Chapman, 1859.) "The massive tomb of Caecilia Metella, simply inscribed to her as 'daughter of Quintus Creteus, and wife of Crassus,' about whom

Thus much alone we know—Metella died,  
The wealthiest Roman's wife: Behold  
his love or pride!

has stirred the fancy of the writer of this book. What might be the story of the wife over whose body there was raised so costly a memorial, and of the Roman husband, living in the first days of Imperial licence, who built such a tomb? The question is here answered by a tale instinct with a right sense of Roman life when there were but a few men of the old patrician stamp whom the new empire had not enslaved to its corruptions. The story opens with the death of Caesar. A husband, too unbending in his Roman pride, leaves his wife free to flutter in Octavian's snare. She is stained only in that, and dies, after some suffering, repentant. She is bitterly mourned by the man who shows so cold a front, and denies her an epitaph, because there can be desired for woman after death only the glory of a perfect honor or oblivion. The coloring of the tale is good. The writer, short as her story is, has entered heartily into the spirit of the time she writes about, and illustrates not unworthily the woman's grave which is a

... Stern round tower of other days,  
Firm as a fortress with its fence of  
stone."

(Examiner.

190

As collateral reading:—

**DAY IN ANCIENT ROME (A)** (by Edgar S. Shumway: Boston, Heath, 1887.) "is addressed to young stu-

dents, whom the author invites to take a flying mental trip away from the class-room, and visit with him the chief points of interest in the eternal city." "To take our bearings as speedily as possible," he says, "let us go to the Corro." By that road he leads his tourists to the Campus Martius, giving them maps, pictures and copious quotation to aid their imagination. The Capitoline Hill is reconstructed for them, pictorially, and the Forum stands once more as in the good old days of the mighty empire; its temples and statues towering unimpaired; sacrificial fires blazing on its altars, and the citizens, in festive array, thronging in its center. "This most beautiful and animated square of ancient Rome now lies in silent sorrow, and only the ruins of its former grandeur remain, but, as we contemplate it, mighty temples rise before our rapt gaze, and triumphal arches again span the sacred street." The picture of the ruins is given with names in full, portraits of most of the great Romans and illustrations of the famous arches, temples and house interiors. These are accompanied by clear description, historical sketches, and quotations of the familiar poetical allusions. All this is condensed into 96 pages." (Epoch. 195

**VISIT TO ANCIENT ROME**, by Emile Souvestre: Baltimore, Murphy, 1864. 200

**ROMAN NIGHTS**: [by Alessandro Verri; Ed., Constable, 1825: N.-Y., Bliss, 1826.] This book "comprehends a dramatic story of ancient Rome, and brings before our eyes in vivid coloring, the wise and brave, the speculative and daring, the fierce and philosophical, the ar-

istocratic and democratic men of the city to which our language, our literature, and our law are under so deep obligations; those strange and formidable Romans, whose imagined representativeness rise before us, like a spectre of a pre-existing world, gigantic in all their proportions. We hear them discoursing as they may really have discoursed on their history and its principal epochs; and on the probable falsehood or verity of its early traditions; on the secret motives of their distinguished kings, demagogues, and revolutionists; on the merits of their varying forms of government, and in part on their philosophical speculations. [N. Y. Review. 205

SLAVE (The) [in "The Lake Shore," by Emile Souvestre: Boston, Crosby, 1855.] "The author takes three boys of the lowest ranks of life in the ages in which they lived—a slave of Rome, a serf in feudal times, and an apprentice of to-day, and paints the life of each, making it the representative life of their class. . . . M. Souvestre's pictures of Rome are among the best we have ever seen." [Albion. 210

PICTURES FROM ROMAN LIFE AND STORY [by A. J. Church: Appleton, 1892.] "In this series of sketches the author has depicted various phases of life at Rome. We are introduced to the friends of Maecenas at his villa; pass a day at the home of Horace; attend the elder Plinius at his studies, and follow Martial about the shops, and to the poet's club. . . . There are stirring sights to be witnessed as well as marvels of literary labor—the great fire, the gladiatorial contests, the burning of the Capitol. These, and

pictures of conquest, intrigue, and cruelty, fill the darker spaces of the panorama. However, we learn 'there were noble men and women even in the worst days of Rome,' and their fidelity to his purpose and true heroism challenge the admiration of all ages." [Pop. Science Monthly. 215

TALES OF THE EARLY AGES [by Horace Smith (1779-1849): Colburn, 1832.] "Here learning is the handmaid of fancy; and it is learning not gathered and transcribed with the common-place haste of a contractor for a supply—but learning which has been fondly dwelt upon by the writer, which has remained long enough in his mind to be mingled with native associations, and colored with the hues of his thoughts. . . . Several attempts have been made to revivify Pagan times, after the manner of the modern novelist, but with no very distinguished success. 'Valerius' is the best hitherto accomplished, and admirable it is. The first three centuries, at various epochs, are here, however, brought back to us in all their barbaric splendor. The picture, as well as we can judge, is one of extreme faithfulness, and the incidents are either of a striking or a pleasing character; and, at any rate, it is clear that the author has been able to throw himself entirely into the age he would show to us." [Examiner. 220

31-14.

GALLUS [by W. Adolph Becker: Parker, 1844.] "The idea of illustrating the private life of the Romans by a book of this kind was most happily conceived. . . . Gallus was a real person. Some interesting incidents of his life are preserved

in Dio Cassius, Suetonius, Strabo and Virgil. He commanded a division in the war against Antony, and was one of the first Prefects of Egypt. He enjoyed the friendship of Virgil, and had risen from obscurity to the intimacy and favor of Augustus. Becker revives this old Roman for us, and makes him the hero of twelve scenes, illustrative of the customs of Roman life from youth to the grave." [Examiner.] "The catastrophe of Gallus' suicide was not only demanded for the story by fidelity to fact, but claimed a prominent place in any faithful sketch of Roman manners in the Augustan age. Suicide seems then to have first become the reigning fashion of humbled heroism and disappointed ambition. The excursus appended to Gallus covers almost every department of private life, the banquet and the funeral, dress and games, education and literature; and as every statement is confirmed by the citation of original authorities or existing monuments, the question of their accuracy and trustworthiness ceases to be debatable. The story, however, is full of real or probable anachronisms. [North Am Review.

225

CLEOPATRA [by H: Rider Haggard: Longman, 1889] "will prove for readers of 'She' to be like revisiting past scenes of delight; not that Mr. Rider Haggard is a vain repeater of old achievements, but because the romantic elements which pervade the wild and wondrous tale of 'Kor' are scarcely less potent and impressive in the new romance. We are disposed rather to set 'Cleopatra' above its predecessor, seeing that the theme is of far greater magni-

tude and complexity. Then, too, though we disclaim a parallel, the method and machinery are not dissimilar. In 'Cleopatra' certain papyrus rolls replace the sherd writing of the older story; the transcriber of these is the narrator of the story in which he plays a dramatic part, and he, like the more modern adventurer, falls into prolixity and superfluous conceits, and what is commonly called fine writing. 'Cleopatra' shows freshness and daring in design. It is told, moreover, with skill and power striking enough to add to Mr. Haggard's reputation as a story-teller. . . . Here he has to face, in portraying the career and times of the 'enchanted queen,' the old examples of poets and historians, not to mention the tradition of the elders, and possibly the fear of Egyptologists. We must admit at once that these considerations do not appear to have restrained the audacity and freedom of Mr. Haggard's treatment of an immortal theme. In depicting her whose person 'beggared all description,' Mr. Haggard has certainly not faltered, and in his rich and imposing portraiture he touches a higher distinction than any painstaking fidelity to external verities may yield. He is mindful of the 'infinite variety' of Cleopatra, mindful, as an old writer has it, not merely of the incomparable beauty which charmed the senses of all men, but of the wit, the subtlety, the wisdom of the 'Serpent of old Nile,' which led their souls captive. Not ignoring altogether the popular conception of Shakespeare's 'gypsy,' Mr. Haggard is rightly not enslaved by it. His 'Cleopatra' is both portent and prodigy. She is baleful, as beautiful,

to Harmachis, and the rest of the Egyptian conspirators who in the story plot the overthrow of the daughter of the Ptolemies. But she is also a very woman, as Mr. Haggard, by some fine and effective touches, adroitly indicates." [Saturday Review. 230

CLEOPATRA: [by G. [Moritz] Ebers: Appleton, 1894.] "Perhaps the sympathy of all the world has gone forth to no one as tenderly as it has to Cleopatra. Here is one of the half-dozen personalities, since history began, whose fascination was so powerful as to go on living after the death of the body it animated. For her misfortune Cleopatra has been pitied, despite her weaknesses, by women, and for her charms—not the least of them those very weaknesses—admired of men. To poets and dramatists her life and love have furnished inspiration for great works. The name of Dryden's tragedy, "All for Love, or the World Well Lost," has become a proverb. There are critics who deem Cleopatra the most successful creation of Shakespeare's. Indeed, perhaps it is her image as Shakespeare conceived it which embodies the popular conception of the Queen of Egypt; a woman selfish, passionate, alluring, abandoned. . . . Yet, if any one, bringing a changed conception of Cleopatra, could be welcome, surely it would be Ebers, and when one reads the introduction to his book wherein he eulogizes the Queen of Egypt, saying that she has been misrepresented by the historians of Rome, jealous of her power, and adding that "it was a delightful task to the author to scan more closely the personality of the hapless Queen," one turns eagerly to the story, feeling that perhaps, inspired

by the greatness of his subject, the author of "Uarda" and the "Egyptian Princess" has produced a masterpiece of its kind. But however probable it may be as a record of events, the book, considered as fiction, is disappointing. That is not due to any lack of that picturesqueness of background which one expects to find in a work of Ebers for almost every sentence contains something characteristic of the East, nor is it due to imperfect indication of character, for one lays the book down with a clear idea of what sort of person Cleopatra was. . . . But it is not because of Cleopatra's fall from her devotion that the book is unsatisfactory; if the story were well told, the lapse would be indeed pathetic but not incongruous. The story is not well told. The plot is badly constructed. The chief interest in the story centres, not upon Cleopatra, but upon the heroine of an underplot. [Commonwealth. 235

VICTORY OF THE VAN-QUISHED, THE [by E. (Rundle) Charles (1826- ): N.-Y., Dodd, 1871] "opens with a description of a noble German captive, who, with her young son, Siward,—the principal character in the volume—and her daughter Hilda, had been betrayed into the hands of the Romans at the same time with Thusnelda, bride of the hero Herman, and the daughter of the traitor." [Hearth and H. 240 1-30.

As collateral reading:—

OUR YOUNG FOLKS' JOSEPHUS [by "W. Shepard," i. e., W. Shepard Walsh: Lippincott, 1884] "reproduces the Old Testament history in a continuous and engaging manner, and supplements it with an account of the later fortunes of the Jewish people, corresponding to

which there is a blank between the Old Testament and the New. It is for this last that our obligations to Josephus are remarkable. He had a personal share in much which he records, and documentary evidence for much besides. The general trustworthiness of his history is not questioned, altho here and there the bias of his vanity or desire to please his Roman friends tells heavily. . . . The absence of any chronology from this book is an outrageous fault. There is not a date from first to last, and, except the year of this or that king's reign, nothing to fix the time of the events." [Nation. 245]

**MYSTERIES OF THE PEOPLE,** The [by Eugene Sue: American News Co., 1867.] "A part of this book has been done into English before. Now the whole is to be given in 8 numbers. It is not 'your scrofulous French novel' either, tho it contains a good many pictures, more or less accurately drawn and colored, of historical scenes which might better not have been put before the novel reading world. Sue here preaches that in all ages the people has been the source whence flowed whatever is good among men, and that in all ages the people has been cruelly oppressed. The scope of his work is the fortunes of a plebeian family during 2,000 years. . . . In this first number he expatiates on the tyranny of the priesthood in Jerusalem, who crucified the great moral teacher and friend of the poor—on the debauchery and cruelty of the Roman patri-cians, on the destruction of Gaulish liberty by the Roman army under Caesar, and it is plain to be seen that priest and noble are to be made to suffer in the coming volumes. The scheme was undeniably a great one,

a scheme of epic grandeur. Its historical truth is of the kind which is as bad as falsehood, being the truth but not the whole truth. . . . The translation seems to be a very good one; at any rate it is a translation into good English, done by M. L. Booth." [Nation. 247]

**BEN-HUR** [by Lew Wallace: London:—Harper, 1884.] "The days and years of youth are long, because young memory is short and young experience full of dissociated and disjointed novelties. To the young only, to the possessors of elastic days, is such a book as 'Ben-Hur' addressed; to the serious and unlimited appetite of youth it offers a solidity of satisfaction. The countless Sundays of early life may fill a large part of their boundless leisure with 'Ben-Hur'; but the emancipated and comparatively secular Sundays of the adult would be all too narrow for its 460 pages of good English and respectable scholarship in small print. . . . Ben-Hur, himself is a Prince of Judah, the history of whose religious opinions is mingled with that of the three Wise Men. . . . Mr. Wallace conforms to the ways of his time by giving the mild realism of Arab local color to sages of the book describe the Crucifixion; but, if the story could not avoid dwelling upon an event which is its climax, the author would be well advised to restrain his powers of description and comment here and there. Nevertheless, all he has written, even in this most difficult part of his arduous task, is written with reverence and ability. The reverence is indispensable; but the ability is perhaps superfluous." [Saturday Review. 250]

**PHILOCHRISTUS** [by Edwin Ab-



bott Abbott (1838-): Roberts, 1878.] "The narrativ is put into the mouth of a dweller in Galilee, who professes to write to the saints of the church, in London, ten years after the destruction of Jerusalem, his remembrance of Jesus in the form of 'an history of my life,' wherein, as in a mirror, might perchance be discerned some of the 'lineaments of the countenance of Christ, seen as by reflection in the life of one that loved him.' He treats his childhood under the law, his doubts and expectations of help from God, his meeting with Jesus in connection with the case of a man possessed by unclean spirits, his being baptized by John, his studying the Greek philosophy in Alexandria, his acquaintance with the Essenes, and his following Jesus when other guides failed to giv him peace. Then comes a full description of the preaching of Jesus, beginning with the Sermon on the Mount, and giving accounts of the various vues of the new law held by different parties. Step by step the whole life of the Master is brôt out, and his death is described by this witness; and the return of the Crucified to his disciples, the ministry of the Holy Spirit and the formation of the church under the rule of the ascended and divine head ar set forth with simplicity and fervor." [Library Table. 253

RAPHAEL BEN ISAAC [by J: Bradshaw, Low, 1887.] "the scene is by the shores of the Sea of Tiberias, and at the remotest date of what Mr. Jeames de la Pluche called the 'present or Christian Hera.' It was at Capernaum toards the end of May, in the year 18, when the story begins. The love affairs of the

youthful Raphael, who is barely 14 when the story opens, but close on the attainment of man's estate, according to the custom of the country and time, and the lovely Mariamne, form little more than the thread on which to weave picturesque descriptions of the social life of the period. This the author achieves with considerable success, presenting fair vues of lovely scenery and vivid sketches of life in the luxurious Eastern cities under the Roman government." [Saturday Review. 255

SON OF ISSACHAR (A): [by Elbridge S. Brooks: N.-Y., Putnam, 1890.] "is a romance of the days of Messias,' and romance and realism hav walked hand-in-hand with the writer. The 'Proem' shos us Israel on his couch of death, giving his prophetic messages to his sons, and seeing for Issachar a future of sloth and servitude. Then begins the story of Cheliel Bar-Asha, the descendant of the 'strong ass,' in the year of Rome, 779, when great issues wer at hand. The youth incurs the wrath of the Roman soldiery, is mocked, tortured, and finally, 'with a severed rope dangling about his neck, disfigured, naked, foul and torn,' is flung across his mother's door. His mother livs at Nain, and is a wido. Then follo the funeral and the miracle, and Cheliel is alive again. He is a finely-built young fello and has been noted during some festiv scenes at the Court of Herod by the Princess Amina, whose indignation at her lawful lord's variations from the path of duty does not prevent occasional meanderings of her own." [Saturday Review. 257

PRINCE OF THE HOUSE OF DAVID (The) [by Jo. Holt Ingra-

ham: N.-Y., 1855, London, Ward, 1874.] "The letters comprising the present volume," the author says, 'wer written for the purpos of presenting, perhaps in a new aspect and from a new point of vue, the advent of the Son of Mary. . . . It was the editor's hope, in writing them, to tempt the dauters of Israel to read what he wrote, and receive and be convinced by the arguments and proofs of the divinity of Jesus as here presented. For the Israelite as wel as the Gentile believer this volume appears; and if it may be the means of convincing one son or dauter of Abraham to accept Jesus as Messias, or convince the infidel Gentile that He is the very Son of God and Creator of the world, he wil hav received his reward for the midnight hours, taken amidst parochial labors, which he has devoted to this work." Most of the scenes of the life of Jesus during the last four years of His life ar here narrated as if by an eye-witness of them. To prove the truth of the Gospel narrativ by putting its facts into letters supposed to hav been written by a beautiful contemporaneous Jewess is an undertaking which may wel be pronounced extraordinary. This is to allow the romantic faculty to ride supreme over the rational. Contemporary testimony is the only trustworthy evidence for historical events, but when that testimony is only imaginary, the case is considerably altered. But apart from this fundamental error in the purpos of Mr. Ingraham's imaginary letters, they ar wel written, and enter with no small dramatic power into the supposed situation." [Examiner. 260

MARTYR OF GOLGOTHA, The; [by Enrique Perez Escrich: Gotts-

berger, 1887.] "A Picture of Oriental Tradition" is the subtitle. It is a very uneven piece of work, and bears but too evident traces of the difficulty attendant upon the task of rounding out the Gospel narrativ with the scraps of legend and Talmudic tradition which refer to the lives of every actor in the story of Jesus' life. The two chief faults into which the author is constantly betrayed by the necessity of supplying the missing links of the story ar abruptness and a peculiar fondness for unsavory details. "The manner in which he dwels on all which can be made to approach the theme of the modern realistic novel detracts from the grand and solemn impression which the simple narrativ of Scripture produces. We see a great deal more of the subordinate characters, like the repentant thief, whose history is evolved in detail from his early youth, and of Mary Magdalen, than we do of the divine sufferer. It is impossible to refrain from comparing the picture of the times as here given with that offered in "Ben Hur," and the result is not in favor of the former. The visit of the three Wise Men to the infant Jesus is one of the pictures which occurs in both books, and makes the comparison of method easy. [Nation. 265

JULIAN: [by W: Ware: N.-Y., Francis, 1841.] The hero is a Roman of Hebrew descent, who visits the land of his ancestors during the last days of Jesus. Everything connected therewith is so familiar that the ground might seem to be sacred to History and Religion; but it has often been invaded by the romancer, and perhaps never with more success than in the present

instance. Altho Julian has less freshness than Zenobia, it has an air of truth and sincerity which renders it scarcely less interesting. [International Mag. 270

PHILO: [by J: Hamilton: Saunders, 1867.] Without pretending to any pedantic accuracy of learning or depth of research, our author gives a sufficiently strong local coloring to his facts and scenes. . . . The Christian life and faith as it was held then, and as it looked to impartial observers, the different shades of philosophy and heathenism,—the Oriental ideas of religion and morals, ar all given with much freedom of handling; they seem like genuin types of the thôt of that day and ar not modern ideas dressed in ancient garments. But "Philo" is decidedly a stiff piece of reading, and so far as being a romance goes, it is not half so entertaining as regular history. [Athenaeum. 275

THAIS: [by Anatole France: Chicago, N. C. Smith, 1892.] "The Egyptian imagery is fascinating and the philosophical antagonisms ar abundantly interesting, while the play of human feeling and passion has much of the French technical skil in its depiction. [Brooklyn Eagle.]—The marvelous logic, the relentless cynicism and the profound philosophy of the author ar no less apparent than his tremendous grasp of human nature."—"This romance is as much superior to other novels of early Christianity, such as the overrated 'Ben Hur,' as is the Bible to 'Pilgrim's Progress.'" [N. Y. Journal. 280

14-37.

MARCUS FLAMINIUS [by [Ellis] Cornelia Knight (1758-37): London, 1792.] "partakes more of the ficti-

tious than the historical character. If it be read as a composition of fancy and sentiment, it will afford much amusement; for the writer has discovered great ingenuity in interweaving, in the relation of historical facts, many imaginary incidents and in exhibiting several portraits of characters briefly sketched in history—but if the work be perused for information respecting the military, political and social life of the Romans, the reader will find himself at the close much disappointed; both because he wil hav met with fewer particulars on these heads than the title of the work might lead him to expect. Kennet's 'Roman Antiquities' or 'The Private Life of the Romans' would giv him much fuller satisfaction. The book is justly entitled to commendation. If the letters do not afford a perfect delineation of Roman manners, they nevertheless contain a very interesting narrativ of incidents ingeniously contrived; and they express in elegant, and often animated, language such sentiments as may be easily conceived to hav arisen from the circumstances of the story. The patrician youth, by whom the letters ar supposed to be written, passes throu various adventures in Germany, whither he had accompanied Varus." [Monthly Review. 283

DION AND THE SIBYLS: [by Miles Gerald Keon: Bentley, 1866.] "The author writes like a scholar who is thoroly conversant with that of which he writes, and he possesses a talent which many scholars lac, that of telling a story in a graphic manner, of making his reader realize his scenes and characters; of putting him en rapport with the life and movement of his book. The period was as terrible in its way

as the days which preceded the French Revolution—a period of the highest civilization wedded to the lowest vices—an epoch whose besotted and desperate rulers lived as tho they anticipated the mot, ‘After us the deluge.’ The hero of Mr. Keon’s romance is a young Roman, whose property has been confiscated on account of the part taken by his father in one of the many civil wars of the time, and who makes a journey to Rome to endeavor to recover them, accompanied by his mother and sister, the last of whom plays an important part in the story, through the machinations of Sejanus, who becomes enamored of her, and who causes her to be abducted. The plot is full of incident, containing several breathless situations—which situations, however, are not in the least melodramatic. . . . The character of Paulus is cleverly drawn, as are most of the subordinate actors, especially Augustus, Tiberius, and Sejanus. Mr. Keon’s pictures of court and camp-life are vivid enough, and as accurate, we presume, as is desirable in such a romance as his, which, take it altogether, is one of the most spirited which we have read for many a day.” [Albion. 285

14-37.

NEAERA [by J. W. Graham: Macmillan, 1886.] “is as good a story as it often falls to one’s lot to find. The interest grows somewhat gradually at first, but increases constantly as the story progresses, and is multiplied by the interweaving of new threads and the occurrence of startling incidents. . . . There is a haughty, wayward dame, who loves in vain, and indulges in many outbursts of rage, jealousy,

and other passions. The heroine is the long-lost granddaughter of a venerable patrician, whose 15 years’ search for his missing descendant comes to a happy conclusion at the same time as the love affair of the young lady. . . . As a picture of Roman life the book is really valuable. The actual appearance of the streets and houses, and of the enchanted isle of Capri, are truthfully and picturesquely described. A supper with Apicius, the rides of an Imperial courier, the expedition of a great lady in her litter, are vividly and minutely set before us.” [Saturday Review. 290

EMPRESS, The [by G. J. Bennett. (18 -): Phil’a, Carey, 1835.] deals with “the intrigues of Agrippina to obtain the succession to the imperial purple for her son, Nero, in preference to Britannicus, and the wretched Messalina; the dreadful effusion of blood by which Nero’s throne was cemented, the retributive vengeance which rewarded her projects, and all the fearful scenes which the great annalist and historian of the empire has so fearfully and nervously portrayed. ‘The Empress’ is a rich and vigorous legend of antiquity.” [N. Y. Mirror. 295

GREAT EMPRESS, The [by Max. Schele De Vere: Lippincott, 1870.] The author seems bitten with the desire to “ensnare youthful devotees of light literature” into the acquisition of historical knowledge by keeping carefully out of sight such dry and prosaic matters as dates and precise references, and setting before them instead a hilly colored picture of the times and people whom he is describing. [Nation.]—In your recent review of “The

Great Empress," you quoted passages which seemed strangely familiar. On referring to Blackwood's Mag. for Oct., 1847 ("The Vision of Cagliostro"), I find a complete coincidence between its pages 411-412 and Mr. De Vere's pages 40-42. The phrases are identical, tho the arrangement has been slightly varied. [Corres. Nation. 300 54-68.]

SEJANUS AND OTHER TALES [by E. Maturin; N. Y., Bell, 1839.] "The period chosen is a deeply interesting one—that in which the shadows began to fall upon the imperial city, and the principle of decline to work with its weakening influences upon her palaces and altars. Hi and eloquent themes for the writer of fiction lie around the blood-washed throne of Nero, and all through the lapse, until the dark and hurrying hosts of the barbarian rushed in upon her like waves of desolation." [So. Lit. Messenger. 305]

ALDA [by Agnes Strickland: N. Y., Francis, 1841.] "The heroin is carried a captive to Rome after the last battle of the warrior-queen Boadicea. Fierce, haughty, and hispirited herself, Alda becomes the slave of a haughty Roman lady, Laelia, the daughter of her captor. In the service of the same lady there is also a Jewish captive, Susanna, who has embraced the faith of Jesus, and who becomes the friend of the British princess, whom she converts from Druidism. [New World. 310]

HERMINIUS [by J. E. S.: Edin., Edmonston, 1863.] "is a curious and, on many accounts, an interesting book. The autobiographer is a noble Roman, but separated from the most other families by his participation

in the secret and unhallowed mysteries introduced from Greece. . . . For the rest of the story the scene is in Britain. . . . The story is ably told. The author has carefully informed himself as to the customs and opinions of the time, and especially vivid and imposing is his account of Druid life in ancient Britain." [Examiner. 315]

NERO [by Ernst Eckstein: N. Y., Gottsberger, 1890.] Eckstein has not the power of his compatriot Ebers, altho he is of the same school, and, like Ebers, he fails in elevation. No matter how heroic, how noble an act may be, or how low or malicious, it is invariably inspired by what the writers of the last century call "the tender passion." Nero, according to Eckstein, became a monster through disappointed love: if his mother had permitted him to divorce Octavia and to marry Acté, who seems to have professed a very plastic kind of Christianity, the cruel Nero would have become a clement Augustus. If Suetonius' stories of the divine Nero be true, and not bits of gossip taken from the "society" paragraphs of old Rome, Nero's disappointment in love was more potent for evil than such disappointments generally are. Eckstein connects, on competent authority, the philosopher Seneca with one, at least, of the leaders of the early Christians; he takes the usual dramatic licenses, and manages to keep up an intense interest in the evolution of his principal character. Nero and Acté die together in the end, and we are made to feel that, even if he did burn a few hundred fellow-creatures for amusement, his constant love for the amiable Acté condoned the doings of this gentle

and misguided emperor. [Lippincott's, 1890. 320

**DARKNESS AND DAWN** [by F. W. Farrar: Longman, 1891.] "The characters are those with which the pages of Tacitus and of the New Testament have made us familiar, but of political action not a word is said. It is 'an historic tale' Dr. Farrar gives us; not disconnected scenes, but a continuous drama, in which the 'dramatis personae' are exhibited in their personal, domestic, and social relations, and act out their characters to the issue. A sufficient plot lay ready to his hand in the career of Nero, but into this he has most ingeniously woven the fortunes of three Apostles, of Onesimus, the runaway slave, and of various other persons. To Onesimus Dr. Farrar is indebted for the opportunity of utilizing his knowledge of Apuleius, the Golden Bough, and the gladiatorial games. It was to be expected that Dr. Farrar would show familiar knowledge of the period, its personages and their relation to one another, the rooms they sat in, the dress they wore, the dinners they ate, their superstitions and amusements, their hideous vices and surviving virtues. What is surprising is the power of imagination which makes the whole unhappy time live again." [Bookman.]—"With the entrance of Nero the action begins, and apathy gives way to interest, which holds and increases even to the end of the 36th chapter, page 556. The author warms to his work, sweeping the enemy along, never letting go his hold until he has converted him into a stanch friend and most respectful admirer. Scholarship, dispassionate judgment, and a clear understanding of how much

human character is affected by century and circumstance, are some of the rare yet exquisite qualities which make an acceptable historical novelist. Canon Farrar displays all these with a skill in selection which lends freshness to the picture of a well-known era." [The Nation. 325

**JULIA OF BATAE**: N.-Y., Saxton, 1842. 330

69-70.

**GLADIATORS**, 'The' [by G. J. Whyte Melville: Longman, 1863.] "While the author unravels, first in Rome, and afterwards in Jerusalem, the thread of love, intrigue, and passion, of war, conspiracy, and murder, with which his tale abounds, he aspires also to give us 'the very form and pressure of the time.' . . . Esca, a slave of noble British birth, and of great physical perfection and chivalry of nature, is passionately loved by his master's kinswoman, Valeria, a Roman lady of commanding wealth and beauty, owning all the pride but little of the virtue of Cornelia. The Briton, however, accidentally rescues Mariamne, a delicate Jewish maiden, from the clutches of a mob, which accompanies a procession returning in drunken bravery from the celebration of the mysteries of Isis. . . . In the meantime he is matched by his master to fight in the arena with the crafty tribune Placidus, whose slave he becomes by the wager of battle. His new master he overhears planning a conspiracy with the gladiators to overthrow the government, which afterwards succeeds. The slave's life is to be the penalty of his chance discovery, but Valeria, whose passion for Esca never slept, manages, at the expense of her reputation and good name, to save him.

The fact of Placidus being one of her most devoted lovers at once forwards and retards her plans; but she ultimately succeeds by conveying to the lips of the tribune the poisoned cup he intended to have drunk by the slave. Esca, however, still clings to the Jewess; and Valeria, in the wild abandonment of her rejected love and trampled pride, becomes the mistress and slave of her fencing-master. We next find all the 'dramatis personae' in and around Jerusalem during the great siege; and in the sack of the city and the burning of the Temple the story finds its consummation. . . . Such is the skeleton of the story; but by his scholarship and his art the author has breathed into these withered bones of antiquity the breath of life." [Reader. 335

FOR THE TEMPLE [by G: Alfred Henty: Blackie, 1888.] The author has followed Josephus, who was a most mendacious person, too closely. He has had the telling of his story all to himself, but he has not contrived to make mankind form a high opinion of him. And where he happened to be checked by an independent authority, we find him out in what is a downright falsehood. His history is much more than "tinged with a desire to stand well with his patrons, Vespasian and Titus," as Mr. Henty put it. There can be no doubt that he attributes to the obstinacy of his countrymen what was a deliberate act of policy in Titus,—the destruction of the Temple. . . . Any one who wishes an interesting, wholesome, and instructive story, may have his choice in Mr. Henty's books. [Spect'r. 340

NAOMI [by—( ) Webb: London,

Virtue, 1865.] Last days of Jerusalem. 345

79-81.

LAST DAYS OF POMPEII [by baron Lytton (1805-73): Bentley, 1834.] "To speak without metaphor; in its most important points, the subject which he has treated with helter-skelter haste is wholly unsuited to Mr. Bulwer, or rather Mr. Bulwer is wholly unsuited to the subject. He lacks the necessary preparation of matured classical acquirements, a familiarity with the history, poetry, and arts of antiquity, and of the modes of thought and life prevalent during 'the most high and palmy state of Rome.' There ought to have been added a cultivated taste for ancient architecture, sculpture, and painting, a feeling for antiquity in its essence, such as has been slightly but exquisitely indicated in Mr. Rogers' poems on the temple of Paestum,—and all this ought to have been accompanied by a thorough acquaintance with the localities of Pompeii and the beautiful country which surrounds it, and by a keen relish for the quiet charms of nature. . . . In the eyes of your mere novel reader, some of the faults and deficiencies we have alluded to, would scarcely be felt, and a good story, with rapidly succeeding incidents and adventures, would make up for everything. But in this instance Mr. Bulwer has not even a good story to rest upon. The two first volumes are nearly all talk, with scarcely any 'moving accident,' except an attempt at violence on the person of the heroine, which is defeated by a timely earthquake. . . . The main outlines of the classical narrative are these: Glaucus, a gay, luxurious Athenian, settled

at Pompeii, loves the fair Ione, and she loves him. Both are rich and free, but the course of their love is made to run unsmoothly by a certain Arbaces, an Egyptian, a great magician, a priest of the temple of Isis at Pompeii, a man of boundless wealth, and a very fascinating fellow besides. This is the character which the author has most elaborated—and a strange, unnatural, and contradictory thing he has made of it. It is not a character, but a hodge-podge of many characters. Mrs. Radcliffe's Schedone, Scott's Temp'lar Boisgilbert, the physician in 'The Fair Maid of Perth,' etc., have been mixed to make this monstrosity" [Printing Machine.] . . The author has shown Paganism in its old age approved by the statesmen, enjoyed by the imaginative, but believed in only by the people.—An expansive superstition, allowing its gods to be ridiculed by poets, allegorized by philosophers, and rivaled by imported divinities; but, demanding the toleration which it offered, and looking with disgust and fear at the exclusiveness of the religion of Judea as an unaccountable perversion of the understanding, and as a new source of strife, hatred, contempt and cruelty added to the bitterness of human life. He has given a picture detailed and vivid, and yet not painful, of the amphitheatre; the most exciting and the most demoralizing exhibition by which human nature has ever been corrupted—an exhibition compared to which our horse-racing is insipid, and our cock-fighting and bull-baiting and prize-ring are humane. He has given to us the interior of the dining-room, the drawing-room, the kitchen, and the tavern, of antiquity,

and drawn the Roman, the Greek and the Egyptian in his liter and in his serious hours or in trifling amusement and in passionate action. [North British Review.\* 350

As collateral reading:—

POMPEI ET LES POMPEIENS.

[Par Marc Monnier. Paris: Hachette, 1865.] This admirable little book opens with a dialog in a bookseller's shop. The customer finds Bulwer too romantic, Mazois too heavy, Dumas too light, Niccolini too dear, and D'Ale too dry. The bookseller in despair inquires what then he would have, and is asked for a small book, which is exact and trustworthy, and which, at the same time, may be understood by all, to which he replies that there neither is, nor is likely to be, such a volume. The author thinks otherwise, and his book is the best justification of his opinion. There is hardly any feature of Roman provincial life that Mr. Monnier does not bring before his readers by the aid of the relics in that strange museum made for us by Vesuvius on the 23d of November, 79. Every day brings to light some fresh object which throws new light on the incidents of the catastrophe itself, or on the domestic and public life of the unfortunate inhabitants. The most dramatic scenes and the strangest family incidents are constantly revealing themselves to the intelligent explorers. To walk with Mr. Monnier through these deserted streets and roofless houses is to live with the Romans of the first century. Their very life has been, as it were, photographed for us by its sudden conclusion, and only requires that intelligent eye for its interpretation

\* Editions in large type and illustrated are published by Estes & Lauriat (2v., \$6.), and by Little & Brown, Boston.



which Mr. Momnier lends to his readers. His book is as interesting as any novel, and as instructive as a large library of Roman antiquities. We cannot here find room for any of the curiously vivid pictures which he draws of the arrested life of the city, but must confine ourselves to the strongest recommendation of one of the most complete and accessible monographs on its interesting subject which can be met [Westminster Rev.

355

81-96.

**QUINTUS CLAUDIUS:** [by Ernst Eckstein (1845-): Gottsberger, 1883.] The characters are taken from the court and the patrician and priestly families on the one side, and from the lowest populace on the other.

. . . The record of such an age, full of licentiousness and cruelty, has of necessity its painful and debasing side. But the author has fulfilled a difficult task with discretion and taste and has given a vivid glimpse of the condition of Rome. [Boston "Lit. World." 360

98-117.

**VALERIUS** [by J. Gibson Lockhart (1794-54): Blackwood, 1820.] Its object seems to be partly to present to us a living picture of the manners and characters of those ancient times, and partly to trace the effects of the true faith on the feelings and affections of those who first embraced it, in the dangers and darkness of expiring Paganism. We must know the daily life and ordinary habits of the people in whose domestic adventures we take an interest:—and we know nothing of the life and habits of the Romans and primitive Christians. We may patch together a cento out of old books, and pretend that it exhibits

a view of their manners and conversations; but the truth is that all that is authentic in such a compilation can amount only to a few fragments of such a picture; and that anything like a complete and living portrait must be made by conjecture and inferences drawn at hazard. The very style of the work before us affords a curious example of the necessity of this timid indefiniteness under such circumstances, and of its awkward effect. To exclude the tone of modern times, it is without idiom, without familiarity, without any of those natural marks by which alone either individuality of character or the stamp and pressure of time can possibly be conveyed,—and runs on, even in the gay and satirical passages, in a rumbling, roundabout, rhetorical measure, like a translation from solemn Latin, or some academical exercise. [Edinburgh Review. 365

**CLEMENT OF ROME** [by Mrs. Joslin: N.-Y., Baker & Scribner, 1846.] "As a work of fiction, this work has no particular merit. Its plot is clumsy, its persons have no individuality, and its movement is confused. But as the writers of religious romances have a standing exemption from all the requisitions of art, we presume that it will have a large circulation." [Harbinger. 370

**LEA, OR THE BAPTISM IN JORDAN,** by G. F. A. Strauss: Phil'a, Saxton, 1844. 375

**ÆNONE:** [by Leonard Kip (1826-): N.-Y., Bradburn, 1866.] We should judge the book to be the production of a young author (a woman, evidently) having a superficial knowledge of classical literature, a decided fondness for fine writing, and a considerable facility in depicting

character. The last qualification is that which alone redeems "Aenone" from utter dullness. The characters are really well drawn and contrasted, and, had the story been curtailed to one-third its present length, would have made an impression upon the mind as decided as it is now vague and uncertain. [Nation. 380

117-138.

ANTINOUS: [by "G: Taylor," i. e., Adolf Hausrath, N.-Y., Gottsberger, 1882.] "has variety enuf, and not a few startling scenes. The persecutions of the Christians and the scenes in the amphitheatre have been frequently touched upon. The author manages, nevertheless, to give some variety by forcibly describing the vices as well as the virtues of the proselytes. If some of them are ready to face the lions, others are self-seekers and men given to sensual living. There is a tremendous scene in the amphitheatre, where lions, tigers, and panthers are all let loose on one man, who for the time is saved by the artful but mysterious contrivance of an Egyptian priest." [Saturday Review. 385

EMPEROR, THE: [by G: [Moritz] Ebers: N.-Y., Gottsberger, 1881.] The author sets out with the avowed intention of making a consistent study of Hadrian's characters, from the contradictory accounts which exist of that prince, but this intention is early forgotten in a story of which Antinous is the hero and the daughter of a Greek official under Hadrian, in Egypt, the heroine. The young girl becomes a Christian, and is murdered by the mob for refusing to worship Hadrian's statue, upon which Antinous, mourning her loss and hoping to avert an evil

omen from Hadrian by sacrificing his life, drowns himself. There are, beside, two love stories which are happier in their incidents and events. [Nation. 390

SON OF A STAR (THE), by B: Ward Richardson: Longman, 1889.] "Fact and fancy, history and miracle disport themselves with a diverting interchangeability which becomes somewhat bewildering in the course of nearly 500 pages. Beginning while the Emperor Hadrian is in Britain in the year 120, Simeon, the Son of a Star, refusing to do him homage, is turned into a 'living torch' for the amusement of the great audience collected in the circus. . . . From Juverna the readers find himself back in Britain, then hurried off to Rome, but soon reaches Joppa, where the downtrodden Jews become his companions. Here, all varieties of excitement prevail. Plotting and counter-plotting, battles and bombshells, hold his carnival, in the midst of which Simeon arrives to lead the Jewish revolt. He is hailed as the promised Messiah and crowned king. . . . Leon the philosopher, Akiba the scholar, Huldah the prophetess, with the necessarily picturesque setting of the age and time, might, in the hands of a master, have been truly memorable figures. Also, there are elements of unusual power in Elkanah, who, crucified and left for dead, yet lives for years thereafter overshadowed by the horror of that experience, and dies at last with arms outstretched as if upon a cross." [Nation. 395

161-180.

MARIUS. THE EPICUREAN: [by Walter Pater: Macmillan, 1885.] The

young student of Greek and Roman life has been wont to take his learning lightly by the aid of the estimable Mr. Becker in his two agreeable romances of Charicles and Galulus. By confining himself wholly to the coarse print, he has been able to follo the fortunes of a Greek or Roman young gentleman, as he passed throu the ordinary vicissitudes which befel him from the cradle to the grave. If disposed to more serious work, he could apply himself to the small print notes at the foot of a page, and to the excursuses which amble on without regard to the story. If still more severely bent, he might look up the references to classic authors, and translate the quotations which abound in the scholarly apparatus. The story, however, is the enticing part. It is somewhat sensational at times, but the learned author never forgets that he is teaching, and not amusing. The reader can not follo the beautiful Lycoris to Balae, without having his gaze constantly interrupted by superior numbers pointing to corroborativ testimony at the foot of the page. Mr. Pater has attempted a more refined task in his romance. . . . The narrativ is of a young Roman, of religious temperament and thötfül mind, who goes to Rome from his country home, looks upon the great city and its life, is admitted to the friendship of Marcus Aurelius, ponders the prevalent philosophy, catches more than a glimpse of Christianity, and finally dies under circumstances which partially identify him with a martyrdom for the Christian faith. The book as the title intimates is occupied with the sensations and

ideas of men rather than with their deeds. It is an interior picture of Roman thöf, and rests, for its worth, upon its faithfulness to the somewhat occult experience of the second century. . . . Splendor of dress and of ritual, pomp of triumphal procession, ardor of popular demonstration,—these attributes of the time and circumstance of the story ar referred to, but hav no spectacular value in the narrativ. [Atlantic. 400

FLORA, [London, Burns, 1886.] "The author takes us into the secret ways of Christian Rome under the persecutions. The Catacomb period, with its extinct art and its physical as well as moral aloofness from the history which was passing in the light and air, has not been much explored by modern literature. There is but one interest which wil lead writer and reader into the hiding places of the time, and that is religion—the same interest which inspired that model story of the Catacombs, 'Fabiola.' . . . Every suggestion of place and time has been utilized by the author with singular ingenuity." [Saturday Review. 405 211-17.

GLADIATOR, THE: [by Martha Macdonald Lamont: London, 1849.] "The Dacian barbarian butchered to make a Roman holiday, the sports of the amphitheatre, ar themes which hardly a man could handle without suppressions and mitigations that would half cripple his power. A woman can approach them only with a very timid step and behind the screen of a more than ordinarily thick veil. [Athenaeum. 410

MARTYRS OF CARTHAGE, The [by —( ) Webb: Bentley, 1850.] is

founded on the well-known historical record of the martyrdom of St. Perpetua. The true story is too familiar to bear to be tampered with by extensive alterations and additions; nor has it gained much in interest by being prolonged into two volumes, tho composed, as these are, in a thoughtful and reverential spirit. [Christian Remembrancer.]—Of all the histories of martyrdom, none is so unexaggerated in its tone and language, so entirely unencumbered with miracle; none abounds in such exquisite touches of nature, or, on the whole, from its minuteness and circumstantiality, breathes such an air of truth and reality as that of Perpetua and Felicitus, two African females. [Millman. 415

217-17.

THORNY PATH, A [by G: [Mortitz] Ebers: Appleton, 1892.] "gives a picture of life in Alexandria under the Roman dominion. The Emperor is himself one of the chief personages in the story, figuring not only in his imperial capacity as the instigator of all the outrages to which his people were everywhere subjected, but privately in the fortunes of a family of Alexandrians around whom the story revolves. This family consists of a father who is a celebrated lapidary, one son who is a member of the school of philosophy, another who is an artist, and a beautiful daughter who has the misfortune to attract Caracalla's attention. She intercedes with the Emperor for her brother's pardon and obtains it, but she is the special object of Caracalla's persecutions from that moment until he becomes insane. Her efforts to escape from him are interspersed with vivid

descriptions of Egyptian ceremonies, carefully and entertainingly worked out." [Critic. 420

249-51.

CALLISTA [by J: H: Newman (1801-90): Burns, 1857.] The preface tells us the story is an attempt to imagine and express the mutual feelings and relations of Christians and heathens of the period, tho without any attempt to give it an antiquarian character. . . . The scene is at Sicca, in Africa, the events leading to and concluding with the Decian persecution. . . . The heroine, Callista, is a young Greek of great beauty and genius, under the protection of her brother Aristo. In the absence of all communion with his fellow-believers, Agellius had remained constant to his faith, but the attractions of Callista threaten this constancy; indeed, his uncle Jucundus counts on her influence to make him renounce and forget his repulsive and unsocial creed. The opening interview between the brothers will introduce the reader naturally to the story, the dialog of which is written in studious disregard of ancient modes of expression. We are next introduced to the uncle Jucundus enjoying himself, after the business of the day, at a snug supper with two friends; Cornelius, "a coxney of the imperial period" fresh from some grand millenary games at Rome, and eloquent on her greatness and immunity from the reverses which trouble smaller states; and Aristo, the lively Greek brother of Callista. We can not too much admire the life and spirit both of the mise en scene and the dialog. The descrip-

tion of the shop, of the supper, of the guests, ar all excellent, and the conversation is sustained with a flo, and often an eloquence, even where the author's aim is satire, which surely very few could infuse into the picture of times so remote. There is much truth and tenderness in the account of Agellius' recovery from his fever, and the effect of the lovely scenes of nature on his weakened nervs. At this juncture a plague of locusts, most graphically described, desolates the land round Sicca, producing first famin, then pestilence. Nothing else was needed to fan the rising jealousy of Christians into a flame. The magistrates wer forced against their wil to look about for victims in obedience to imperial edicts, and to appease the popular discontents. But they wer not successful. Christianity was at a lo ehb in Sicca; many wavering believers sacrificed to the gods in precipitate haste. Jucundus screened his nephew. The popular fury was exasperated and rose in tumult. The frantic mob, the wild procession, the hideous uproar, ar all drawn with remarkable force. Two or three victims thrown out to them only excite their thirst for blood. Some one pronounces the name of Agellius, and the multitude leave the city and make their way to his cottage. From this peril he is, however, rescued by a dexterous ruse of his uncle, who contrives to imprison him safe in his cellar before the mob reaches him; and ignorant of this, Callista, esteeming herself safe as being wel known for a worshipper of the gods, makes her way to Agellius' farm to giv him warning. He is gone, but she finds Caecilius; and

the composure of both stands them in so good stead that an interesting and critical conversation ensues. It ends by Caecilius giving her the Gospel of St. Luke to study, and then leaving the house, as th tumult draws near, trusting to be able to reach a place of concealment in the mountains. He is just too late, however; falls into the hands of the rioters; and would hav been torn in pieces by them but for the ingenuity of Juba, who chooses, as much out of perverseness as good feeling, to save his life. Callista, in the meantime, has miscalculated her security. She is seized by ruffians and carried on their shoulders to Sicca, narrowly escaping the fate of the wild, desperate multitude before her, who, stupefied, blind, and wearied wer butchered by the soldiery, as they attempted to return into the city, in punishment for taking the law into their own hands. Callista, in the meanwhile, is imprisoned, on the charge of being a Christian, a circumstance not unacceptable to Jucundus, who hopes to work upon his nephew's feelings by it, and thus make human affections quench divine. Callista is roused from a foretaste of bliss by the summons to receive her final examination and sentence, and is condemned to die on the folloing day by lingering and varied tortures, the body to be then exposed to th beasts. From the loathsome dungeon of Sicca she is borne in an ecstasy of joyful hope to the scene of the execution; the crowd bröthither to curse ar aw-struc and fascinated by the raptures of her countenance, and look on in breathless silence. The first stretch of th

rac releases her to eternal rest, at the moment when a band comes to her rescue—not of Christians, but of soldiers.” [Christian Remembrancer, 425]

LAPSED BUT NOT LOST, [by E. Rundle Charles: N.-Y., Dodd, 1877.] “The characters are a family of Christians living in the environs of Carthage who suffer from persecution with varying constancy; the young ladies have remarkable beauty, and the young men remarkable talents, and their conversations deal only with the loftiest topics. No doubt such books are helpful to some people: to hear Tertullian and Cyprian spoken of familiarly gives a thrill to their imaginations; they do not require definite outline or accurate coloring to give them a pleasing sense of having made distinguished acquaintances; and perhaps, later in life, the shining haze which fills the mind of young readers, drapes and humanizes the figures verified by careful work.” [Nation. 430]

257.

EPICURIAN, THE, [by T. Moore; (1779-1852): Longman, 1827.] “The hero is an Athenian, a follower of the doctrines of Epicurus, as those doctrines were misunderstood and perverted by those of his disciples who preferred the enjoyments which satiate the sense to those which purify and exalt the mind. Discontented with the pleasures which he found in the garden at Athens, and anxious to discover the secret of immortality, which he dreamed would be found in the religious worship of Egypt, he went thither. . . . We know not what fascination it was which led Mr. Moore into the long description of these Egyptian myste-

ries. They are much better told in the romance of Sethos, or in the ‘Voyages d’Antenor,’ which copies them from the romance, or even in the ‘Histoires du Ciel.’ It is evident that he has deemed them likely to create great interest; but we are much deceived if ten of his readers will bestow the least attention upon them. They will be more desirous of knowing the cause of this apparently sudden confidence, which the young priestess Alethe placed in the ‘Epicurean,’ when she induced him to forego the gratification of his curiosity at the moment it was most excited, and to fly with her, whither he knew not. . . . Unfortunately for the story of his love, soon after they are affianced, a new edict against the Christians arrives at the neighboring city of Antinoe, from Valerian, and the first victims of its cruelty are the hermit and Alethe.” [Monthly Review. 435]

270-75.

LETTERS FROM PALMYRA [by W. Ware (1797-1852): N.-Y., Francis, 1837.] “The author’s object is to describe the glory, the greatness, and the terrible downfall of that city over whose palaces of unsurpassed splendor the sands of the desert have swept for ages, and whose only monument is history, whose only device is such as these ‘Letters,’ graven and gilded by the hand of imaginative genius. . . . We can not dwell on Lucius Piso’s meetings with Probus, the Christian, by whose preaching we suppose him to have been converted. We can not tell his adventures with old Isaac, whose hope was the re-building of Jerusalem, and whose character is delineated with a touch and power of coloring which an Allston might

envy. We can not linger over the affection which grew between Callpurnius and Fausta; she to whom love of country was a stronger passion than love of life. Neither can we contemplate the magnificent glory of Zenobia, Queen of the East, whose throne outshines, indeed, throu the medium of our author's resplendent description, the wealth of Ormus or of Ind!" [Am. Monthly Mag., 1837] "The author makes it just a republication—clearer and more authentic, if you wil, but nothing more than a republication—of the truths of Natural Religion; accompanied by precepts and motifs of a purer morality, exemplified by its founder in a life of sublimer goodness. This, now, is all very true, and very wel as far as it goes; but taken as a just and complete vue of Christianity, it is very miserable. . . . If the Apostle Paul had preached like the author's Probus, if John had talked about Christianity like the author's hermit, they would never hav made converts; or if they had, it would hav been converts to a Gospel superior in no essential respect to the religion of Plato or Longinus. . . . The book is in general beautifully written, with a fine perception of classical elegance; exhibited in the cast of thôt and in the turns of expression: while at the same time it is in a style of pure and choice English. We hav exquisit descriptions of Palmyra, and of the gorgeous luxury of Oriental life—a vivid picture of the magnificent Zenobia—her person, her mind, her way of life. We ar introduced to her court—we mingle with the private circle of her friends with whom she relaxed from the cares of state, and indulged in the elegant and refined enjoyments

of letters and philosophy. We hav also delightful conversations in which the great Longinus plays a distinguished part." [New York Review, 1837.]

"It is probable that after turning over the first few pages, the modern novel-reader wil pronounce this vivid reproduction of the third century 'awfully slo;' and if the likelife description of the voyage down the Tiber and on the Mediterranean should entice him to follo the course of the noble Roman, and accompany him in his ride across the desert, and in his introduction to Palmyran society, and even to the palace of the great Queen, we fear he wil be utterly shocked when he comes to such rank heresy as this. . . . Will it be any consolation to him to kno that the love thus remorselessly nipped in the bud was yet destined to blossom and bear fruit? not indeed as Zenobia proudly suggested, by the elevation of her lover to imperial rank, but throu her own defeat and captivity, throu that great calamity they would all hav been willing to lay down their lives to avert—the destruction of Palmyra. This portion of the story is eloquently told, but it is a mere episode in the brilliant tale of the enchanting city of the desert, which is set before us in so gloing colors that we can quite fancy ourselves inhaling the balmy breezes, pacing the elegant portico, or assisting at the shos of this magnificent Asiatic capital, til we feel a tender interest in all which concerns this mysterious city, which seems to hav sprung almost by magic from the sands of the desert, and was the abode of so much which was great in wisdom, profound in learning, refined in taste, and beautiful in art. The slight outline fur-

nished by history of the remarkable character of Zenobia, is folloed with exact fidelity; but it is worked into a brilliant and masterly picture. Her character stands almost alone in history, Semiramis seems to hav been her only predecessor, and she has never had a successor; it would not be fair to compare with her any of the great women of European history, because they hav not had to contend with the enervating influences of Orientalism. Of course the noble Roman is first enchanted by her marvelous beauty, but he is no sooner admitted to her presence than her condescending grace makes him her willing slave; to these charms he soon finds that she ads the wisdom of a philosopher; the most undaunted courage, as shown by her perfect coolness in the moment of sudden and deadly peril; and the most consummate skill in horsemanship and all martial exercises; yet she is peculiarly and thoro-ly womanly; no man could win the affection and devotion of his subjects in the way Zenobia is shown to us firmly seated in the hearts of all her people; and in this assuredly lay both her strength and her weakness; it had no doubt contributed much to her greatness, but it was also a principal cause of her fall." [Examiner, 1868.]—"The city in the desert, which unintelligent tradition ascribed to Solomon, was the site chosen many years ago by the Cambridge author, who may be said to have been the father of those American reproductions of Biblical and classical life, of which 'Ben Hur' is the most striking and popular type. As pictures of a world which has passed away they hav undoubted value, worth little perhaps to the critic, but probably the best medium

throu which the untrained reader can get a glimpse of ancient life. . . . The time of the story is in the fulness of the Roman power, tho very few dates ar given. The rather long discussion on philosophy and on Christianity sho the preacher more than the artist, but apart from these limitations the descriptions ar powerful, the incidents of plot and action numerous, and the dialogs ar natural and suggestiv." [Critic, 1892.] "Probus" (afterwards called "Aurelian") is a sequel to the foregoing.

— SAME ("Zenobia"), London, Warne, 1868.\* 440

284-305.

PROBUS by W: Ware; N. Y., Francis, 1837. 442

— SAME ("The Last Days of Aurelian, or the Nazarenes of Rome"), Bentley, 1838.

— SAME ("Aurelian"), Estes, 1892.

MARTYRS, The [by Fr. A: de Chateaubriand (1768-1848): N. Y., Derby, 1856.] "is an unequal but remarkable prose epic; shifts its scene from classical countries to Gaul, where the half-mythical heroes of the Franks appear, and then bac to Greece, Rome and Purgatory. [Saintsbury. 445

284-305.

FABIOLA; [by N: Wiseman (1802-65): London, Burns, 1857.] "The Christians ar penitential in their tone; they hav experience of the burden of sin; they groan under temptation; they ar austere to themselves and others; they look forward to penal fires. The saints in Fabiola ar light-hearted, serene and gracefully gay; their thôts ar free, the inno-

\* An edition in large type was published in 1892 by Estes & Lauriat, Boston, at \$2.50.



cent mirth of childhood distinguishes them from others; they play with the throts of torture and death. Like the white hind—"They fear no danger, for they kno no sin;" a charmed atmosphere surrounds them. Of course this is very natural for fallen man; but the aim of this book is not so much to depict nature, either fallen or restored, as to produce an engaging picture of child-like faith; and a very pretty picture it is. . . . Fabiola is a Roman lady of wealth and station, who is won over by the sweet influences of the Christians who fall in her way to adopt their faith. The mode in which the pure morality of the Gospel wins her admiration before she knoes its source, the gradual unfolding of its great and simple truths, the power which Christian virtue and disinterestedness gain over her proud spirit, the character of the slave who works this change in her mistress, all engage our interest and sympathy as we read. The scenes ar graphic and vividly given; the writer's mind is in his work, and he is familiar with the habits and manners of the period. . . . The character of St. Sebastian is less ecstatic. He is drawn as the frank, noble-hearted soldier, the sort of person we should all like to kno, and mingles very pleasantly in the scene. He has a youthful companion, St. Pancratius the boy martyr, to whom every act of self-sacrifice, even death itself, is a joy without effort, and who risks his life in the same spirit. Among the many martyrdoms of this book, derived from history, legend, and fancy, none is told more impressively than that of this youth." [Christian Remembrancer. 450

300-400.

LAST ATHENIAN, THE: [by Viktor Rydberg (1829-): Peterson, 1869.] "The romance opens with brilliant picturings of Athens and its life, with carefully studied uses of ecclesiastical, political, and social archaeology, and with the bold employment of historic characters, like the Stoics and Epicureans, the Jews and the Christians in mass, and of Constantine, Julian the Apostate, Athanasius, and others for individuals, St. Simeon Stylites also appears upon his pillar; the Roman dominion fills the air; and the talk is of theological distinctions, philosophical abstractions, sentimental fancyings, mythologies, campaigns, oracles. The portraitures ar vivid, and strength, clearness, and grace characterize the style." [Boston "Literary World."]—The author draws some not very edifying pictures of the cruelty, the rapacity, and the hypocrisy of the Christians of the fourth century. [Nation. 455

300-350.

HOMO SUM: [by G: [Moritz] Ebers: Gottsberger, 1880.] The author states that he came upon a narrativ of early ascetic life, which offered to him "a soul's problem of the most exceptional type." The story was that of an anchorite, falsely accused, who takes his terrible punishment by expulsion without any attempt to exculpate himself, and whose innocence only becomes known throu the confession of the real culprit. There was to him "a peculiar fascination" in imagining what the emotions of a soul might be which could lead to such an annihilation of self, and in this way the character of the ascetic martyr became so vivid as to impel Mr.

Ebers to give it expression in a narrative. [Nation. 460

**ARIUS THE LIBYAN:** [by Nathan Chapman Kouns (1833-90: Appleton, 1884.) The Codex Alexandrinus which the story makes the gift of Arius' betrothed, "bearing yet upon its priceless pages the indorsement of Arius," was not written for at least a hundred years after his death. Besides we hold it a duty to insist that words shall be used in their accepted meanings. That can not be an idyl which contains two deaths at the stake, the whole of the Council of Nikaia and the death of Arius after his long imprisonment. Only two or three chapters have anything idyllic about them, and the rest make no subject for a novel. The author's strong admiration for the sturdy self-reliance of Arius make his story forcible. [Nation. 465

**CYLLENE** [by H: Sneyd: Longman, 1873.] "The resemblance between Paganism, as the expiring faith of the old world, and the actual Christian position in the present day, is shown with strange distinctness in Mr. Sneyd's story. . . . Not only has our author seized and revealed faithfully the very striking analogies, the close family likeness, so to speak, of his period with ours, he also displays much discrimination and impartiality when treating of the causes which led to the persecution of the Christians and the bitter feeling of enmity which prevailed against them. Doing all honor to the strength and fervor of their convictions, it can not be insisted upon too forcibly that so far as religious intolerance is concerned, the cause of offence lay with the Christians themselves, rather than with their adversaries." [Examiner. 470

# HOUSE OF THE WOLFINGS.

(The) [by W: Morris: Roberts, 1890.]

"To any one who longs to steal away from the 19th century and steep himself in the atmosphere of a warlike and heroic past, there can be no better suggestion offered than to read this book. We defy any one to rise from a perusal of its pages, and not have to summon himself with an effort back into a distant to-day, far from the vivid present of the time of strife between Goth and Roman; of mighty leaders in war; of doty women leaving their looms to ride through tangled woods and bring tidings of the foe; of a little lad weeping because his warrior friend had gone to the war without fashioning for him the promised clay horse; of dwelling-halls hung with fine tapestries, and maidens tending the sacred lamps; of glades where kindred meet and hold councils of war. Nay, further, even the Valkyr kissing the warrior and saving him from death that they may live and love, and the seeress dauntless born to them, — all are more present to us than the present itself. Here, if ever, there is a lapse into another day, if only through what Pater, in writing of Morris' earlier works, calls 'the charming anachronisms of a poet, who, while he handles an ancient subject, never becomes an antiquarian.'" [Nation. 475

361-363.

**PARTHENIA** [by Eliza Buckminster Lee: Ticknor, 1858.] "The scene of this highly classical work embraces the career of Julian, the Apostate. The work is better as an attempt to reproduce the manners and customs of the age, than as an artistic work for the delineation of human emotions. Indeed, so closely has the writer adhered to this design.

that whole pages wear rather the appearance of antiquarian research, than that of the evolution of romantic interest. The characters are sketches, and lack that muscular solidity so essential to the creative element. Had the writer produced her work earlier, it had afforded a more original field, and been perused with greater interest—at the present time we read it with confused reminiscences of 'Perikles and Aspasia,' the 'Last Days of Pompeii,' 'Zenobia,' 'Philothea,' and 'Hypatia,' while at the same time it exhibits less of force than most of these fine productions. There are passages of great tenderness, and a leaning to progressiveness, however, as admirable as they are each refreshing. Parthenia, the young priestess, is sketched with much womanly insight, and is a character at once gentle and energetic, one which a woman only could delineate." [Putnam's. 430

## 390.

SERAPIS [by G. [Moritz] Ebers: Gottsberger, 1885.] "As archaeologist, historian, describer of past times, which he places so vividly before his readers that he almost seems to have witnessed them, Ebers is all which can be desired; but as a story-teller he is naught. It is as hard to take a living interest in his characters as it is to become excited over those of the French classics. The *mise-en-scène* is gorgeous, the costumes and details unassailably correct; but the people are little better than puppets, with a taste for long-winded metaphysical dissertations. Dr. Ebers clothes his dead bones with beautiful flesh and appropriate garments, but he can not breathe into them the breath of life."

[Saturday Review.]—"The holding of the Serapeum—almost the last fight of Paganism—is an excellent subject, but it requires a power of storytelling and character-drawing which the author-novelist scarcely possesses." [Academy.]—"The Serapion, at that time, appeared secure in the superstition which connected this inviolable sanctuary, and the honor of its god, with the rise and fall of the Nile, with the fertility and existence of Egypt, and, as Egypt was the granary of the East, the existence of Constantinople. The Pagans had little apprehension that the Serapion itself, before many years, would be leveled to the ground. The temple of Serapis, next to that of Jupiter in the Capitol, was the proudest monument of Pagan religious architecture. Like the more celebrated structures of the East, and that of Jerusalem in its glory, it comprehended within its precincts a vast mass of buildings, of which the temple itself formed the center. It was built on an artificial hill, to which the ascent was by 100 steps. All the structure was vaulted over; and in the dark chambers, which communicated with each other, were supposed to be carried on the most fearful, and, to the Christian, abominable mysteries. All around the spacious level platform were the habitations of the priests, and of the ascetics dedicated to the worship of the god. Within these outworks of this city rather than temple was a square, surrounded on all sides with a magnificent portico. In the center arose the temple, on pillars of enormous magnitude and beautiful proportion. The work either of Alexander himself or of the first Ptolemy aspired to unite the colossal grandeur of Egyptian with the

fine harmony of Grecian art." [Milman. 485]

408.

ANTONINA [by [W:] Wilkie Collins (1824-89): Bentley, 1850.] "is a not altogether unsuccessful attempt to put into action the traits and pictures of a remarkable period, on the description of which Gibbon has expended the most lavish wealth of his genius. . . . The theme is really well studied, and the contrast between the vigorous barbarians and the worn-out race they supplant is a truth very well kept in view. . . . Mr. Collins has so arranged his tale as to bring in as much of the 'color' of the times as possible, and the antiquarian and artistic knowledge displayed is considerable. He has also discreetly limited his directly historical characters to two, and those sparingly introduced; tho the course of his narrative follows that of the history very closely. The warmth of expression in some of his scenes (as at the close of the first volume, where the dissolute Roman noble is discovered in the heroine's bedchamber) would have been better avoided; but the contrasts are bold and striking." [Examiner. 490.] —The date of the story is 408, in which year Rome was first besieged by Alaric, and after intense sufferings from famine and pestilence was saved from pillage only by the payment of a ransom. With the exception of a few early scenes at Ravenna, and in the Alps, Rome and the camp of the besieging Goths furnish the localities. Mr. Collins writes with a masterly pen, more especially in the descriptive portions of his work; his incidents are boldly conceived and graphically laid before his readers. The book is full of

strong points and dramatic effects." [Albion. 495]

HYPATIA [by C: Kingsley (1819-75): London, Parker, 1853, Boston, Crosby, 1855.] "This story takes us to the arena of the last great struggle between heathenism and Christianity. The scenes are laid in Alexandria and the surrounding deserts. The introductory chapter is a fine specimen of the concise and forcible in style. Hypatia, a woman of rare endowments and noble impulses, a philosopher and teacher, is represented as maintaining, with the might of her great influence, the cause of the nearly dethroned gods, whose names symbolize to her mind no vulgar, sensual attributes, but the eternal principles of truth and loveliness. Cyril, bishop of Alexandria, her antagonist, alternates with her in swaying the ignorant, half-savage masses. The Jews, and the monks of the desert, also bear their part in the exciting scenes. From the rude but peaceful cells of an Egyptian monastery, comes forth Philemon, the hero of the book, a young man, to mingle with such a world, and to learn from it what is life, what is truth." [National Era.]—"The book is full of incidents, nervously and rapidly narrated, interspersed with passages of word painting marvelously vivid. The analysis of character, feelings and motives, is elaborate to the highest degree. In the quality of imaginative conception, 'Hypatia' excels all Mr. Kingsley's novels; and neither Scott in his 'Count Robert of Paris,' nor Lockhart in his 'Valerius,' nor Bulwer in his 'Last Days of Pompeii,' has, to our mind, reproduced with so much force and spontaneity the life of the ancient Empire." [National Review.]—"Hypatia" owes its power to the glowing

fervor which urges the Christian arguments against what is really modern thot, tho clothed in terms of heathen philosophy." [Nation. 500

BRIDE OF THE NILE, THE [by G: [Moritz] Ebers: Gottsberger, 1887.] is full of adventure, of good theatrical situations, and of local descriptions minutely detailed, but it is as hard a novel to read as was ever written. It could be scarcely more dreary to wade throu tomes elucidating the theological controversies of Melchites and Jacobites, whose contentions make the drama of the novel. Whatever the reasons may be, interest in the strife between Paganism and Christianity is to-day much more vivid than that in the early schisms of the church. We suspect the reason to be that the former represents to us what we understand as a "live issue," while the latter seems to us mere straw-splitting. So, in spite of labor and learning, Mr<sup>r</sup> Ebers has not been able to compel us to identify ourselves with his characters, or to feel that the ideas for which they suffered ennobled the sufferers. [Nation. 505

453.

ATTILA [by G: Payne Rainsford James (1801-60): Harper, 1837.] "The author is the most rational and glowing novelist of the age. Attila is a wild and dreamy romance of those long past days which ar now reverted to only with amazement and yet with delight. It is a fearful story, and has for its fearful hero, Attila, the mity, the heroic, the savage, the invincible, the bloody, the terrible, the awful Barbarian—before whose footsteps thrones and dynasties went crashing into dust—who verily found peace and plenty be-

fore his pathway, and left death and desolation behind—that strange gigantic spirit of those mysterious and shadowy ages—whom we kno not whether to call savage, or god!—he is the dark and sanguinary hero of this sad and cruel story." [Ladies' Companion. 510

476.

FELICITAS [by Felix Dahn: Gottsberger, 1893.] "The heroin lives in the last sad days of Roman imperialism, when the chief of barbarians, Odoacer, tore the bedraggled purple from Romulus Augustulus, and struc a death-blo at the Western Empire. She is the happy wife of Fulvius, the stone-cutter, a young Roman colonist, who has chiseled the motto over their threshold. Her loveliness has excited the desire of a dissolute tribune, whose boast is that he is Emperor at Juvavum. He has matured a plan for getting possession of Felicitas, and the events by which this plan is frustrated lead to an admirably dramatic crisis." [Nation. 515

526-53.

STRUGGLE FOR ROME (A) [by Felix Dahn; Bentley, 1878.] "The period of which this book treats is one with which the vast majority of readers ar entirely unfamiliar. The work is that of a historian and not of a novelist; the writer has not gone to history to find materials for a novel, but rather being struc by the picturesque aspect of the period which he was studying has thrown it into the form of a story. . . . He has not contented himself with an episode of Gothic history; but has given us the whole of it, from 526 to 553. Theodoric, Cassiodorus, Amalaswintha, Pope Silverius, Justinian, Theodora, Narses, Procopius,

Witichis, Totila, and Teia—these are only a few of the great historic personages who move through his pages. He aims at reproducing all the political conditions of the time, and shows us the government of the Goths, the schemes of the Byzantines and the plots of the Roman Republicans. Of these three parties, the Goths are inspired by a keen sense of nationality, the Byzantines by ambition, the Romans by reminiscences of their past greatness. Moreover, the social conditions of all these three peoples are clearly put before us—the Goths simple and energetic, the Byzantines crafty and luxurious, the Romans effeminate, yet with the remnants of their old stubborn strength. The Goths also are analysed in their turn, and effects of allurements of Roman civilization on their native sturdiness are carefully traced. In fact, there is nothing remarkable in the history of the time which has escaped the author's researches; he even lets us into the secret of the forging of the Donation of Constan-

tine. But though Mr. Dahn is instructive, we would not wish to imply that his pages are deficient in excitement; on the contrary, they bristle with thrilling interest. We should be afraid to count the number of love affairs and murders which are detailed at length, while of course there are battles innumerable and wondrous feats of arms." [Exam. 520

650.

AGATHONIA [Moxon, 1844.] "The scene is in Rhodes, the mild and happy island of which Pindar says that Apollo raised it from the waves, and Pliny that not a day without sunshine dawned upon it. The period is when the Moslem and Christian quarrel was at its height. The subject is less directed to those feuds, however, than to the differences and suicidal contentions in the early church: the two principal figures typifying Reason and Faith. The catastrophe we can not help thinking needlessly painful. But it is the best piece of writing in the book." [Examiner. 525



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